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The HYMN

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Courtesy of Southwestern Baptist Theological Seminary.
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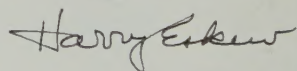
Editor's COLUMN

Although *The Hymn* is published by the Hymn Society of America, it is read on every continent and its coverage of hymnody is international. In this issue, for example, the first article is James Laster's fascinating account of the development of Persian Christian hymnody. Hymnic news items include announcements of hymnological meetings in England and Germany and of a new Catholic international center for hymnological and ethnomusicological studies. Two reviews are related to German hymnody: Gilbert Doan's of *Catherine Winkworth* by Robin Leaver and Hedda Durnbaugh's of the Bruderhof collection, *Songs of Life*. This issue also includes the second of Nicholas Temperley's four articles on the Anglican communion hymn.

Two articles relate to the program of the Hymn Society's National Convocation this month at Dallas-Fort Worth: the description of Southwestern Seminary's Maurice Frost Collection psalters by Phillip Sims and Scotty Gray and the diary of Sacred Harp singings by James Scholten. Of interest to librarians and researchers (in addition to the Sims-Gray article) are descriptions of Los Angeles area hymnal collections by Merril Smoak and a news note on Bethany Lutheran Seminary's hymnal collection.

Earlier periods of American hymnody are treated in Leonard Ellinwood's introduction to ballad hymns, in Alton Bynum's account of the hymns of the Christian and Missionary Alliance founder A.B. Simpson, and in Gilbert Chase's review of the documentary study of Afro-American song by Dena Epstein. More recent developments in hymnody are addressed in Canadian Stanley Osborne's report concerning copyrights and permissions, in hymn writer Bland Tucker's personal reflections, in Austin Lovelace's report (illustrated with examples) of a short course in hymn tune composing, and in reviews of four hymnals. Of particular contemporary interest in this issue is the publication of Jeffery Rowthorn's "Creating God, your fingers trace," the first of two hymns chosen in the Hymn Society's New Psalms for Today competition.

The Hymn should ideally be a balanced publication giving coverage to many expressions of congregational song. Although some of its content is by invitation, much of it is unsolicited. Your responses are important in helping to determine the content of *The Hymn*. If you have suggestions for future issues, please send them to me. My thanks to readers who have already done so.



Harry Eskew

President's

MESSAGE

I remember my mother softly humming familiar songs as she went about her work at home. Usually these were hymns that were sung at church and I knew this association. In my child's mind I came to recognize that when I heard Mother humming, I could be sure of two things. First, the song she hummed was one she loved, and, second, it was an evidence of the peace and serenity in her heart and mind that was contagious to her family. The soft sound of her humming was indeed a frequent "balm in Gilead."

I have never attended a class in hymn humming, nor read a book that advocated it. And while I have been guilty of the practice myself, sometimes without being aware of it, I strongly suspect that if it ever was widely done, it has become a rare art today. Perhaps it is not the humming of the hymn that we ought to encourage, but the hearty singing of the hymn in the places where hymns are sung.

Hearty congregational singing is what the Hymn Society of America is all about. The objectives set forth in the Society's revised constitution to be presented at the 1979 Annual Meeting affirm this:

The objectives of the Society shall be:

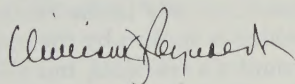
1) to cultivate vital congregational singing;

- 2) to encourage the writing and publishing of hymns and hymn tunes;
- 3) to express through congregational song the spirit and needs of contemporary life and thought;
- 4) to promote the collection of hymnic data;
- 5) to encourage research, discussion, and the preparation and dissemination of addresses, articles, books, and audio-visual material upon hymnic subjects

to the end that there may be improvement and greater inspiration in these modes of praise and prayer in the worship of God.

If we accomplish these objectives and achieve vital congregational singing, there will be hymns hummed in homes, in the marketplace, in the halls of learning, indoors and out. Here will be evidence that the hymns of our faith are deeply etched in the hearts of our people without apology or timidity.

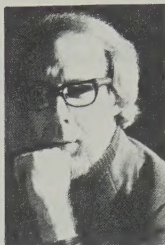
Percy Dearmer, writing in his *Songs of Praise Discussed* about hymns for special days in the church year, makes reference to a time, now a century ago, when there was less boldness in hymn singing. He recalls a learned lawyer who "retained certain traces of his vernacular, and said of an eminent judge: 'Ere 'e comes, the 'oly 'umbug, 'umming 'is 'ymn! 'Ow I 'ate 'im!'"



William J. Reynolds

The Persian Tunebook: A Dream Fulfilled

James H. Laster



James H. Laster is associate Professor of Music at Shenandoah College and Conservatory of Music, Winchester, Virginia and Organist-Choirmaster at Trinity Episcopal Church, Upperville, Virginia. He is a graduate of Maryville (Tennessee) College and George Peabody College (M.A., musicology; Ph.D., church music). From 1957-61 he taught at the American Community School in Tehran, later returning to Iran to do research for his doctoral dissertation, "Christian Hymnody in Iran."

In 1961 a musical milestone was attained in the life of the church in Iran when the latest edition of the Persian hymnbook came off the press. This hymnal contained 212 hymns and appeared in two versions: one with text alone and the other with both texts and tunes. This printing of a tune edition was of great benefit to the churches, for it was the first time that a tunebook had been officially printed and made available to all organists, choir directors, ministers, and members of congregations. This volume was a continuation of the joint efforts of the two largest Protestant denominations in Iran: The Evangelical Church, which has been supported by the United Presbyterian Church whose mission work has centered in the northern part of the country; and the Anglican Church, working mostly south of the 34th parallel. More important, it is a hymnal which illustrates the small but significant development of a true Persian hymnody through native tunes and melodies rather than relying solely upon imported and translated western items.

Protestant mission work began in Iran in the early 1800s. This work has been not only in the Persian language, which is spoken by the majority of the country's residents, but also in the Syriac, Turkish, Armenian, and Kurdish languages. All five language groups have published hymnals which have gone through a series of editions. How-

ever, it is only in the Syriac and Persian editions that an attempt has been made to establish a volume containing the tunes correctly notated. The writer has several tunebooks compiled by missionaries who either wrote out the melodies, or cut up old western hymnals to make a book from which they could play the services. No two of these are alike as each church has its own favorites performed in its own way and develops hymns completely unique to the congregations.

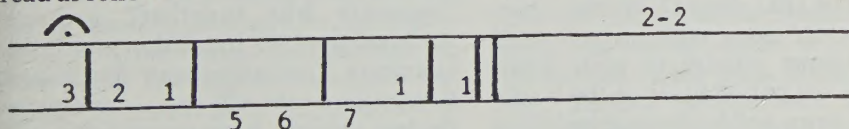
Syriac Hymnody

In 1835 Justin Perkins and Ashael Grant arrived in Urmia (modern Rezaiyeh) in northwestern Persia as appointees of the American Board of Commissioners for Foreign Missions to rekindle and strengthen the ancient Nestorian Church. These early men devoted their time to medical work, education, and evangelism. By 1840 the first modern printing press arrived in Urmia and was soon turning out the scriptures, school textbooks, and evangelical tracts in modern Syriac. Translated hymns were among these early lithographed items. Miss Fidelia Fisk, who arrived in Urmia in 1843, recalls, "At first, only one hymn was printed on a separate sheet; then a little hymn book of five,—as many as Luther commenced with at the Reformation."¹ This small book of 1840 contained five hymns as well as one children's song.

The third hymn in the small collection was the first one Perkins himself had translated into Syriac upon his arrival in Persia: "The day is past and gone."

The Syriac hymnal went through several editions. The fourth edition, entitled *Book of Holy Hymns, printed in the city of Oroomiah, and financed by the believers of Jesus Christ, in the year 1860*, contained 300 hymns, mostly translated by Justin Perkins. Records show that by 1875 there was a Syriac hymnal with tunes which had been edited by Jeremiah M. Oldfather, who came to Urmia in 1872. The tune edition of this hymnal went through several revisions, the last one printed under the direction of W.A. Shedd about 1918.²

Not all the Syriac hymnals which the writer examined had publication dates; it is only through the mission records that one can try to determine when these hymnals came off the press. One volume which seems to have been printed between 1875 and 1880 according to the descriptions available, is a Syriac hymnal of 271 pages with 222 hymns and psalms. There is an abundance of introductory material beginning with preliminary remarks on the history of praise as found in the Bible. After this there is an explanation of the musical system contained in the hymnal. Numbers are used to represent the degrees of the musical scale written in boxes which correspond to measures. The tunes are read right to left, as is the Syriac language, and musical terminology (such as crescendo, forte, fermata, and key) is also included. The first line of OLD HUNDREDTH would read as follows:



+ + + + + + +

+ = sign for half note

Since only the melody was given, it was up to the keyboard ability of the missionary to provide suitable harmony. One present day missionary speaks of her grandmother, Mrs. Oldfather, "telling how she played the little organ and had to do four things at once: (1) pump the organ, (2) play the organ, (3) read the melody from right to left, mentally changing numbers into notes, (4) read the words from right to left (which were not always written under the correct melody number).³

Persian Hymnody

The shift in the mission policy from the American Board, with its emphasis on the revitalizing of the Nestorians, to the Presbyterian Board in 1869 opened the door for the Protestant evangelization of Central Persia. This mission was now committed to work among the Moslems and to the use of the Persian Language. In the same year the Church Missionary Society of England granted Dr. Robert Bruce permission to stop and visit in Julfa (now a suburb of modern Esfahan) on his way back from the Punjab, his own field of mission. Thus the two Boards began their work in the Persian language and in separate areas of the country.

The Reverend and Mrs. James Bassett began the mission work in Tehran, then a city of only 60,000 people (modern Tehran is over four million). By 1874 he had prepared with the aid of Deacon Yohannon the first Persian hymnal containing "a small collection of translated hymns,"⁴ probably 19 hymns and a doxology.⁵ A few years

later a second edition came out with 34 hymns, five exultations, and nine psalms on 56 numbered pages. The author has found no extant copy of the first Persian hymnal. The British Museum has one of the 700 copies of the second edition, printed in 1884. It is a small book measuring 10 cm. by 16.5 cm. and containing examples of fine Persian calligraphy rather than printed script.

The 1898 edition of the Persian hymnal is the earliest that gives some indication as to the tunes which were sung. A copy of the personal tunebook of Annie Gray Dale (later Mrs. Henry Schuler) was located in a back cupboard of a storage room in Tehran. This leather bound book had the texts of the hymns written out by hand in very beautiful Persian script with either a cutout of a Western tune or a pencil notation indicating where the correct tune could be found to fit these Persian words. As in the earlier editions, all of the hymns in the 1898 hymnal are translations. Although the hymnal was improved in appearance through successive editions as better printing facilities were available in Iran, it remained still a very Western-oriented publication.

One of the earliest attempts of indigenous hymnody in the Persian church came through the efforts of a native evangelist known as Kasha Moshi, an Assyrian by birth, who wrote some 22 hymns in the Persian language which soon became great favorites among the congregations in the Northern part of Iran. These hymns were published separately under the guidance of one of the American evangelists. During the summer of 1923, John D. Frame, a mission doctor, along with his wife used their summer holiday to write down many of the native tunes of the Kasha Moshi hymns and mimeographed them to be distributed among the churches

which already had the texts. Because of their popularity and evangelical content, the hymns were included in the fifth edition of the Persian hymnal (1925) as an appendix.

The Church Missionary Society in the South was publishing their own hymnals about the same time as the Americans to the North. Unfortunately, none of their hymnals bears a date, and only oblique references in mission records refer to hymns or hymnals. However, three separate volumes did appear. The first contained 22 hymns, the second 44 hymns, and the third 59 hymns, all examples of lithograph printing as opposed to movable type. The first hymnal with movable type was published in 1928 having been printed in Egypt due to better printing facilities. In the hymnal containing 59 hymns is an index to first lines in English, which contains a column referring to the location of the tunes. All the music was taken from three hymnals: *Hymnal Companion*, *Hymns Ancient and Modern*, and one referred to only as "Sankey's Hymn Book."⁶ There are two hymns in the list noted as "Paulus' Hymn" and "Zacharia's Hymn" which were the earliest examples of indigenous hymns among the mission work in the South.

Each denomination printed more separate editions of Persian hymnals before 1937, when the first Interchurch Literature Committee supervised the publication of a joint hymnal. This was a joint venture in cover only, as the first 39 pages were the hymns from the church in the South, while hymns 40-103 were devoted to the hymns from the church in the North. From this "separate but together" volume stemmed the 1947 hymnal in which the Literature Committee was determined to provide a tune edition to accompany the text volume. After investigating the cost of music published in both the



United States and in England, it was learned that the printing of a tunebook using music type would be too expensive, so a hectograph process was settled upon. The records show there was some discussion as to the direction of the music for this book, as Persian script is written right to left. (Arabic

Hymnals are printed with music and text going right to left.) It was decided that the music would remain left to right, and the text would be printed at the bottom of the page, going right to left. Various people were commissioned to write out by hand the various tunes, transposing them to the correct

keys, and trying to make a copy which would be accepted by all the congregations. Once the stencils were completed, the gelatins for the hectograph had disintegrated in the dry heat of the Iranian climate, and instead of the abundance of tune editions expected, only 36 copies could be salvaged, many of these barely readable in places. Nevertheless, it was a tunebook which contained native as well as western tunes, and marked the first attempt to provide a standard tunebook for the Persian hymnal.

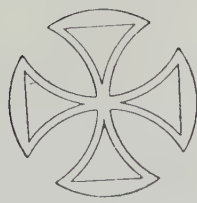
Two other printings of the Persian hymnal appeared in 1953 and 1955, but these were merely enlargements of the 1947 edition. By 1958 it was decided that not only were additional copies of the hymnal needed, but that a total revision of the hymnal was necessary. The work began once again towards the printing of a new hymnal and the committee was determined that among its goals there would be a properly printed tune edition as well. Their dream was realized in 1961.

The 1961 Persian hymnal is a beautifully printed book and despite minor flaws, it is well edited and constructed. It is also a book of compromise. The committee wanted to provide as usable a book as possible; therefore, if more than one tune were known to a text, both were included. One of the best examples of this can be seen in the translation of "O Little Town of Bethlehem" where ST. LOUIS was known by the American-supported churches, and FOREST GREEN by the Anglicans.

The people who have contributed to the development of the Persian Hymnal comprise a long list which includes persons who believed in the importance of music as an aid to worship, as well as those who believed in developing a hymnal which would express the needs and feelings of Persian Christians. The largest single contribution to

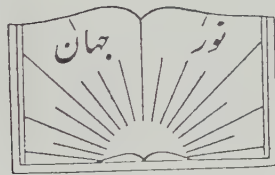
the hymnal comes from the pen of Hassan B. Dehqani-Tafti, Bishop of Iran, author of 51 hymns texts, his hymns include both translations of Western hymns and original poetry and cover most of the topics found in the hymnal. Born in Taft (near Yazd) but educated in Esfahan, Hassan was the student of Jalil Qazzaq, a master teacher and poet, who himself wrote several hymns. As a youth Hassan was given tasks to do within the church in Esfahan, especially among the young people, and proved to be a born leader. After receiving further education in Iran, he did his theological studies at Ridley Hall, Cambridge and returned to Iran to work among young people and devote his natural writing talents to the development of Christian literature. He translated several volumes into Persian, as well as hymns, and further expressed himself through his own poems. Some of the most beautiful of these are for the Christmas season. For example, number 43 in the hymnal, "The moon, the sun and the stars always quiet" was a poem written for his Christmas card in 1949, expressing the idea that God's work is being done in quietness and silence. Although never intended as a hymn, it was set to music in 1960 by Vera Eardlley and the tune was called ARAMASDH, or quietness. One of the most haunting of Hassan's writings is number 53, "In a village one night," regarded as such a beautiful poetic expression that it was included in the hymnal without a tune. A tune was composed by an American, Mary Ann Irvine, one of the editors of the tune edition of the 1961 hymnal. It is a haunting melody, best performed as a solo or by a section of a choir with a humming accompaniment.

The hymn "Spread the news" (See pages 84 and 85.) was written by Hassan for Easter of 1946 at the suggestion



سرودنامه کلیسای ایران

بمزامیر و تسبیحات و سرودهای روحانی و بافیض
در دل‌های خود خدا را بسرائید . گویان ۳ : ۱۶

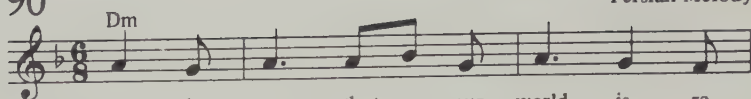


اولین چاپ با آهنگ

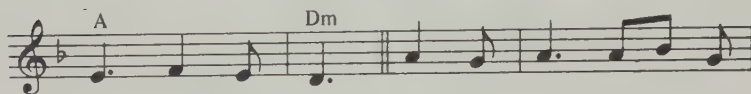
تهران ۱۳۴۰-۱۹۶۱

چاپ لوکس

Title page of the 1961 Persian hymnal. At the top is the Persian cross. The translation of the words reads: *Song Book* (line 1), *Church of Iran* (line 2), *Selection from Col. 3:14* "And above all these, put on love, which binds everything together in perfect harmony." The book is the symbol of the Christian Literature Society of the Interchurch Committee showing the light of the sun in an open book. The Persian text on the book reads: *Light of the world*. The remaining text reads: *First printing with music, Tehran 1961 or 1340 according to the Muslim calendar, Lux Printers.*



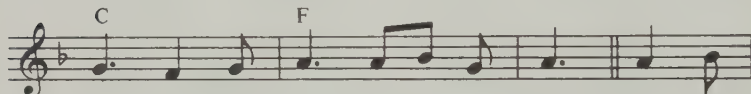
1. Spread the news that — our world is re -
1. En - ton - nez un chant nou - veau, tout re -



deemed through and through, each from slum - ber — so
vient à la vie; cé - lé - brez des jours plus



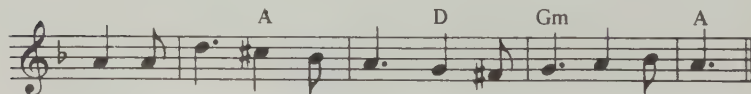
deep wakes to bright - ness a - new. See the heav - ens a -
beaux car la mort s'est en - fuie. Le Sei - gneur est plus



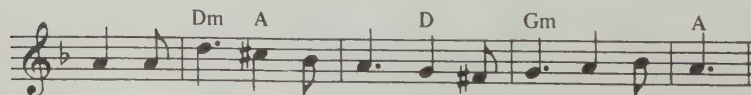
blaze with the co - lours — of dawn, and the
fort que la mort, il est vi - vant, li - bé -



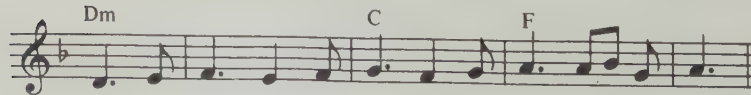
gar - dens do laugh as their wee - ping is gone.
rés a - vec lui, fê - tons - le en chan - tant.



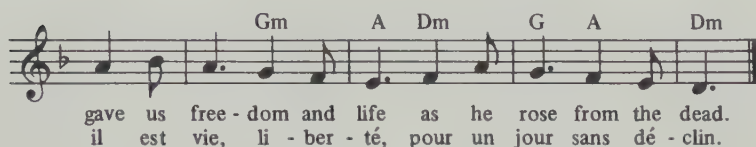
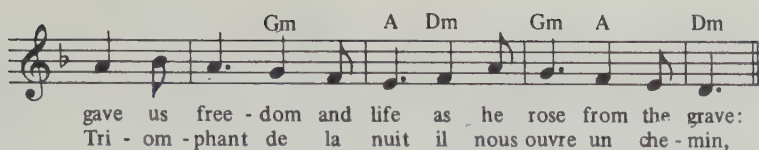
See how Na - ture, once dead, comes a - live out of night,
Tout re - prend un vi - sage au so - leil du ma - tin,



how the sun o - ver land casts a man - tle of light:
re - gar - dons la lu - mière, ou - bli - ons nos cha - grins,



For the Christ, who for us took the place of — a slave,
le Sei - gneur est plus fort que la mort, il est vi - vant.



2. Spread the news! look abroad! He has risen to reign! / Now at last heav'n is open'd to earth once again. / Now that death's power is spent and is vanquish'd for aye, / who should fear any storm, who now cringe in dismay? / Lift your eyes to the hills, greet the bright rising sun; / now our hearts and our souls are renewed all as one! / See, the tomb is found bare; this the work of God's hand; / see our Jesus now ris'n! In this faith may we stand: / see our Jesus now ris'n! In this faith may we stand!

Lewis Johnson 1969

2. Entonnez un chant nouveau, tout revient à la vie; / célébrez des jours plus beaux car la mort s'est enfuie. / Le Seigneur est sorti du tombeau ressuscité; / le pouvoir de la mort ne peut plus effrayer. / Même si nos années sont comptées ici-bas / par la force de Dieu notre chair revivra. / Le Seigneur est sorti du tombeau ressuscité. / La puissance de Dieu nous a tous libérés; / maintenant nous aussi, nous pouvons espérer.

G. Comment 1972

(ویژه پرستش سپیده دم عید قیام)

۱ - مژده بادا که نو شد سراسر جهان! گشته بیدار گیتی ز خواب گران! بین چگونہ شود رنگ رنگ آسمان! که کند گریه که خنده بر بوستان. بر طبیعت نگر مرده بد زنده شد! در جهان پرتو مهر تابنده شد. آن مسیحی که از بهر ما بنده شد، مرد و برخاست ما را رهانده شد!

۲ - مژده آمد که اینک قیامش بین! باز شد تا ابد آسمان بر زمین! موت دیگر نب قدرتش بیش از این. از چه ترسم دگر از چه باشم حزین؟ سر بر آر از افق مهر تابان ما! بین چسان تازه گشته تن و جان ما! قبر خالی نگر! کار یزدان ما؟ زنده عیسی بین! اصل ایمان ما.

Persian text by Hassan Dehqani (Anglican Church in Iran)

This hymn is taken from *Cantate Domino*, new edition, ©1974 Barenreiter Verlag. Used by permission. The French translation, ©1973 by Centre National de Pastorale Liturgique. Used by permission. Persian text © Hassan Dehqani-Tafti. Used by permission.

heard a melody over the Persian radio which was quite joyful, taught the tune to Hassan, and the poem was conceived. It was rendered into English by Lewis Johnson in 1969, and appears as number 90 in the third edition of *Cantata Domino* in Persian, English, and French. One Tehran resident described this hymn as an excellent example of a real Persian hymn, probably meaning that it was thoroughly native in both tune and text.

The arrangement of the 1961 hymnal, as has been the practice with most of the later hymnals, is topical. An attempt was made to retain the numbers of "old favorites" and to insert the new hymns around these. However, the basic guide for the order of hymns was determined by the needs of the tune-book. Hymns were moved only if necessary to have both the tune and the text on the same page or on facing pages.

Of the 212 hymns in the hymnal, seven texts were printed without music because of their poetic worth. (It should be noted that for the Persian, the recitation of poetry is one of the highest art forms. Perhaps had early missionaries been more attune to the artistic feelings of the Persians, they might not have tried to introduce hymnody at all.) There are 253 tunes, which may be classified either as Western or indigenous. Of the tunes, 132 are Western and have usually appeared in other hymnals. These tunes vary from folksongs (PICARDY) to metrical psalm tunes (OLD HUNDREDETH or DONNE SECOURS) to German melodies (LOBE DEN HERREN) to Gospel hymn tunes (REVIVE US AGAIN). Some of these appear to more than one text (ADESTE FIDELIS and HURSLEY).

The tunes which can be classified as "Eastern" should be sub-divided into melodies which have been composed by native Iranians or by missionaries

attempting to write in that style and into those which are native folk tunes adapted for Christian use. There are 22 tunes which are classified as old Iranian melodies or Iranian tunes of unknown sources; four tunes from the Kasha Moshi collections, with native Iranians composing from one to as many as four each. Of the missionaries, Vera Eardley heads the list with 27 tunes composed in an authentic Iranian style, and Norman Sharp with 14 melodies, a bit more Western, but containing a modal flavor. Other missionaries are usually represented with only one contribution each. Other tune sources are indicated as being Armenian and Egyptian.

Much variety appears in the Eastern sources of melodies. Many of the native Iranian melodies are little more than three-note chants similar to those used for the recitation of classical Persian poetry. At the extreme end are the rather complicated melodies written by Norman Sharp, a true Persian scholar, whose melodies have intricate harmonizations. Since most Persian churches usually have either a piano or organ to accompany the hymns, native tunes have been made to "fit" the diatonic scale of the keyboard, adjusting the quarter-tones found in Persian scales.

* One tune (17) is of unknown origin but is quite similar to the chants used when reciting the Koran in Islamic worship in the mosques. (Example 1.)

Another old Iranian melody is given for hymn number 46, attributed to Grace Khanum, who sang this tune as she dictated the text of her hymn. (Example 2.)

Some melodies from Iranian sources were lifted from Islamic processions. This example is a tune of Moharram taken down by Vera Eardley as the procession passed her house. (Example 3.)

Example 2.

example 3.

ایرانی

3 times

Another contributor is Colonel Vaziri, who is credited with the development of Western music in Persia. The Colonel was born in 1886 and received his education in Europe. He aided in the development of military bands, as well as writing textbooks giving instructions on playing native Iranian instruments.

The two largest contributors among the missionaries were both from the Church Missionary Society of England. Norman Sharp was a self-taught musician who had natural keyboard ability. He was also a true Persian scholar, being fluent in modern Persian as well as in the ancient language. He devoted his life not only to the ministry of the gospel, but also to the preservation of many Persian crafts. Although he wrote no hymn texts, he was influential in having some of the finest poets write appropriate hymns which he often set to music.

Vera Eardley was an English missionary who was fluent in modern Persian and a student of Persian poetry. Although she had a meager musical background, it was sufficient to aid her in creating tunes in a Persian style which would fit various poetic meters.

Even though there has been no further printings of the Persian hymnal, there have been four additions to the volume since 1961. Added by Bishop Dehqani-Tafti, these are printed as numbers 213-216 and distributed among the churches to be pasted in the back. He has translated the Easter hymn "Thine is the Glory" (to be sung to MACCABAEUS), the Negro spiritual "Were You There," and a setting of The Lord's Prayer (to be sung to a West Indian folk melody). The fourth item is an original poem, "Knowledge and guidance come from God," which at present has two tunes: one written by a missionary, Brian Bull, and the other

by Bahram Dehqani-Tafti, son of the Bishop.

The development of hymnals in Iran has been an ever-growing process for the past 150 years. The development of a Christian hymnody in Iran in five different languages has encompassed most of the denominational work in that country. As other church bodies have entered the country, they have used either the hymnal published by the Inter-Church Literature Committee or have attempted to compile their own. However, little of this work has been anything more than translations of Western hymns rather than the development of an indigenous hymnody. As the Church has continued to grow there has emerged a desire for a Persian hymnody for Persians. The 1961 hymnal testifies that there has been a definite beginning. The real fruition of Persian Christian hymnody, however, awaits the emergence of a true leader who is able to continue the work so nobly begun.

Footnotes

¹Thomas Laurie *Woman and her Saviour in Persia*, (Boston: Gould and Lincoln, 1865), p. 22.

²William Wysham, "A Century of Christian Literature in Iran." Article No. 6, *Iran Mission Historical Papers*, prepared in commemoration of the Centennial of the Iran Mission, 1834-1934, (Tehran Station Library), p. 2.

³Miriam Eaton, letter to author, November 23, 1969.

⁴James Bassett, *Persia: Eastern Mission*, (Philadelphia: Presbyterian Board of Publication and Sabbath Work, 1890), p. 165.

⁵Wysham, p. 6.

⁶The title of the Moody and Sankey volume is not given, nor are the editions of the *Hymnal Companion* or *Hymns Ancient and Modern*. One can only suggest that perhaps these might be the *Hymnal Companion* (1895) and *Hymns Ancient and Modern* (1889). All three of the above mentioned Persian volumes were probably printed prior to 1900.

⁷Examples from the Persian hymnal, (Tehran: Inter-Church Literature Committee, Nur-Jehan, 1961).

Psalters of the Maurice Frost Collection at Southwestern Baptist Theological Seminary

Phillip Sims and
Scotty Gray



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The distinguished English hymnologist and Anglican vicar, Maurice Frost died on Christmas day, 1961. In 1962 a part of his library was offered for sale by Kenneth Mummery of Bourne-mouth, England. Southwestern Baptist Theological Seminary was fortunate enough to purchase a number of old psalters and other works from this collection.

As anyone familiar with Frost's scholarly *English and Scottish Psalm and Hymn Tunes c. 1543-1677*¹ might expect, the majority of psalters in the Maurice Frost Collection at Southwestern Seminary are English. These English psalters include 12 editions of the Sternhold and Hopkins. A most significant study of these is Robert Foster Wright's, "A History and Analysis of the Sternhold and Hopkins Psalter c. 1549-1649."² In the Preface Wright states:

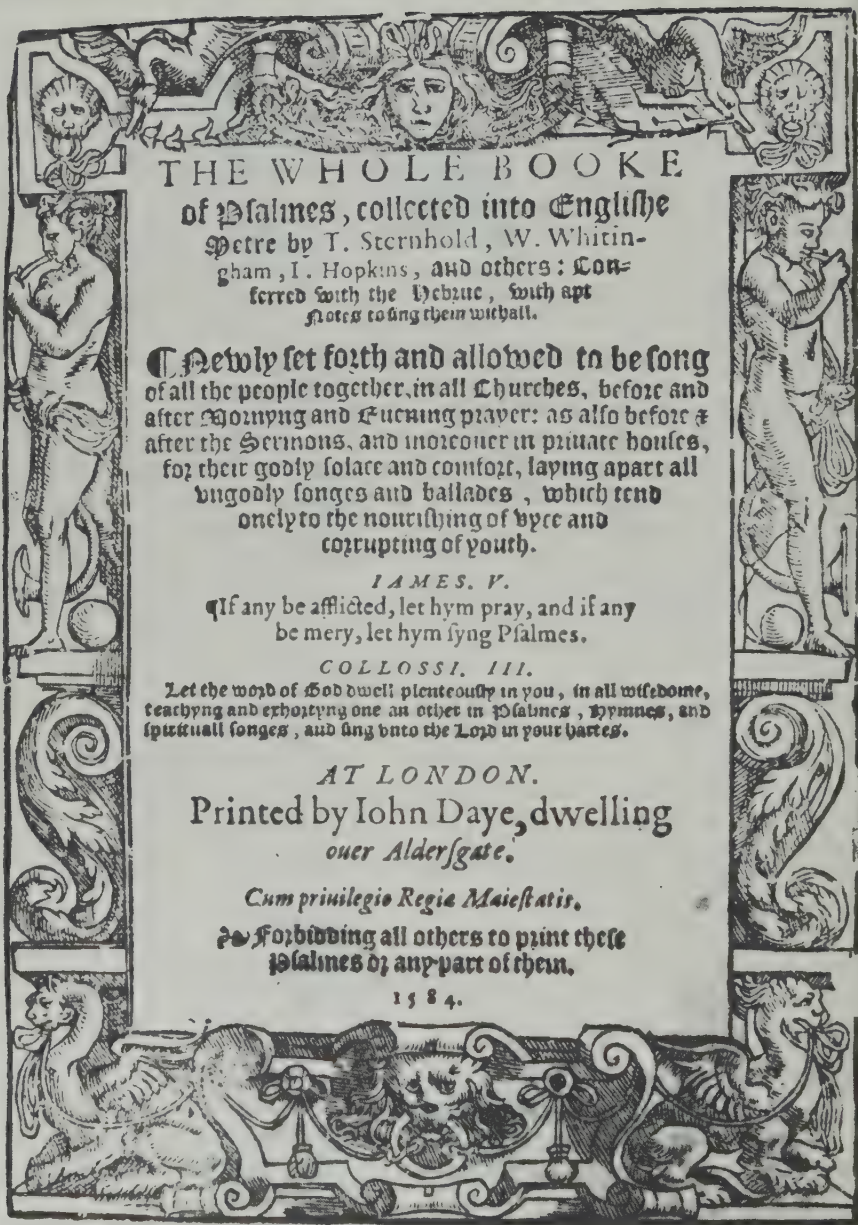
This study began as a direct result of an interest in the fourteen early editions [twelve from the Maurice Frost Library] of the Sternhold and Hopkins psalter (*Old Version*) which were acquired by the Music Library of Southwestern Baptist Theological Seminary in the fall of 1962. A preliminary study in this area in the spring of 1963 revealed that most authors end their discussion of the *Old Version* with the completed

psalter of 1562 and assume that no changes took place after that time. However, there are changes in the number of tunes used, general organization of the appended material, the actual tunes, and there is even slight development in the poetry.³

Some of the psalters from the Frost collection have particular musical interest such as the 1599 edition which Wright describes as

... perhaps the most unusual book that this author has examined. Rather than the treatise by Athanasius, this version reveals "To the reader" a method of solmization. Before each of the notes the initial of a "Guidonian" syllable is included for sight-singing purposes. These are mutated in the normal way, but usually use *ut* for the lowest note which is often the fifth of the mode. This fits in with Morley's concepts, although he avoids *ut* and *re* even more, while placing *mi* on the leading tone and *fa* on the key tone. Although the exercise in the front shows *ut* on the key note, this procedure is not followed in the course of the book.⁴

Some psalters in the collection show interesting printing and decorative features. The title-page of the 1599 edition bears a cut entitled "Christus," showing Jesus riding out of death and the



Title page from one of 12 Sternhold and Hopkins Psalter editions of the Maurice Frost Collection at Southwestern Baptist Theological Seminary.

grave. Wright notes, "This is the only decorative material in the psalters surveyed which is based on biblical material."⁵ The 1635 Sternhold and Hopkins shows the return to the practice of placing the appended hymns *after* the psalms. The practice from 1561 until 1635 had been to include some hymns *before* and *some* after the psalter. Especially in the Sternhold and Hopkins psalters from Frost's library are some interesting signatures, hand-written hymns, and notations from previous owners.

Another psalter of special interest is *A Paraphrase upon the Psalms of David / by George Sandys. / Set to New Tunes for / Private Devotion: / and a Thorough-Base, for Voice, or instrument. / by Henry Lawes, / Gentleman of His Majesties Chappel Royal. / And in this Edition carefully Revised and / Corrected from many Errors which passed / in former Impressions, / By John Playford. London: / . . ., 1676.*

These holdings from the Frost Collection include a number of other English psalters, mostly from the late 18th and early 19th centuries. With the exception of the James Merrick work printed in 1765 (which has no music) they are part settings or are provided with keyboard accompaniment.

Our portion of the Frost Collection also includes French psalters and an interesting German/Latin psalter.

The French psalter that was published at Geneva in 1562 under John Calvin's patronage became the wellspring from which hundreds of later editions sprang,⁶ most of which were intended for and used by the Reformed churches of France and Switzerland.⁷ Among the many later versions which were in some manner indebted to the Genevan Psalter were several which were, surprisingly enough, Roman Catholic productions. Three of these are in our Maurice Frost Collection.

Les CL. pseumes de David, mis en

vers François, par Ph. Desportes, Abbé de Thiron. Et les chants in musique, par Denis Caignet, ordinaire en la musique de la chambre du Roy (Paris: Pierre Ballard, 1624). The first edition of this collection appeared in 1591. The Abbé Desportes, in order to offset the wide influence of the Genevan Psalter, had made what Julian⁸ opines is a poor translation of some 60 of the Psalms, and followed it with the complete psalter in 1603.⁹ Tunes were supplied by Denis Caignet, a musician in the service of the king. Douen¹⁰ indicates that there was considerable borrowing from the tunes of the Genevan Psalter, though in most instances such borrowed material was not used with the same psalm as in the Genevan Psalter. Desportes' texts show little resemblance to those of Marot and Beze.

Another Catholic version which was written as an "antidote"¹¹ to the Protestant psalters was *Paraphrase des pseumes de David, en vers François, par Antoine Godeau, Evêque de Grasse & Vence*.¹² This version did not serve its intended purpose, however, for the Catholics seem to have made little use of it, though for a time it was in great demand by the Calvinists!¹³ Bishop Godeau's translation does not appear to be indebted to the work of Marot and Bèze in the Genevan Psalter, though the same cannot be said regarding its tunes. In the 1655 edition, the musical editor of which was one Antoine Lardenois,¹⁴ about a third of the tunes used show some degree of kinship to those of the Genevan Psalter; at least two, those for Psalms 57 and 59 (i.e., 58 and 60 in the Protestant Bible), were taken bodily from the Genevan Psalter, with only the rhythmic patterns altered to fit the new texts.

The 1676 edition of Godeau's translation has tunes supplied by Thomas Gobert, a priest-composer of the royal chapel under Louis XIII and Louis XIV.¹⁵ While Gobert does not seem to

have done as much borrowing from the Genevan Psalter as Lardenois had done, his tunes are of much poorer quality. This is somewhat surprising in view of his brilliant career as composer of the French royal chapel, and Lardenois' relative obscurity.

Other editions of the Godeau translation were set to music by different composers, but these are not in the Maurice Frost Collection. All three copies of the versions just discussed are in good condition, having only the usual stains and annotations. All have been rebacked in vellum.

Coming somewhat later is *Les pseumes de David, mis en vers François, revus & approuvez par le Synode Walon des Provinces-Unies. Nouvelle édition*. Amsterdam: Zacharie Chate-lain, Pierre Mortier; La Haye: P. Gosse et J. Neaulme, 1730. This Walloon edition is of course Calvinist, not Catholic. Julian¹⁶ records that it was based upon a translation by Valentine Conrart, the founder of the French Academy, of 51 of the psalms. This was first published in 1677 and subsequently revised and completed by Benedict Pic-tet, a Calvinist pastor, and others. Its tunes are those of the Genevan Psalter. The present copy is a small quarto, bound in leather with marbled paper end sheets, and is stamped on the spine and around the edges with a pattern in gold.

One of the most fascinating psalters in the collection is *Psalmi Davidis metrorhythmici ad Ambrosii Lobwasseri melodias concinnati*, Apud Palthenium in Francofurto Venales, 1612. (See the front cover of this issue.) Lobwasser was a Saxon lawyer and a Lutheran who translated the versified psalms of Marot and Beze, carefully preserving their rhythms insofar as he could, and adapting them to the harmonized settings of Goudimel. His version was first published in 1565.¹⁷ It was never accepted by the Lutheran Church offi-

cially,¹⁸ but became popular nonetheless in Germany and Switzerland, and went through numerous editions.

The present edition, by Andreas Spethe of Westerburg, is wholly in Latin. The music is printed with two parts (discantus and tenor) on the left page, and the other two (altus and bassus) on the facing page, in the majority of the cases. A check of the tunes, as found mainly in tenor parts, confirms their identity with those of the Genevan Psalter. The book is a fat 16mo-size work of over 800 pages, and is rebacked in vellum.

Other books from the library of Maurice Frost are in the collection at Southwestern Seminary, though there is neither the time nor space to treat them here. One that perhaps should be mentioned is Douen's *Clement Marot et Le Psautier Huguenot*, to which this article is heavily indebted. The volumes of this work also bear Frost's bookplate, and many annotations that appear to be in his handwriting.

Footnotes

¹Maurice Frost, *English and Scottish Psalm and Hymn Tunes c. 1543-1677*. (London: Oxford University Press, 1953).

²Robert Foster Wright, "A History and Analysis of the Sternhold and Hopkins Psalter c. 1549-1649" (DMA dissertation, Southwestern Baptist Theological Seminary, 1965).

³*Ibid.*, p. iv

⁴*Ibid.*, pp. 200-201.

⁵*Ibid.*, pp. 201-202.

⁶See Orentin Douen, *Clément Marot et Le Psautier Huguenot*, 2 vols. (Paris: Imprimerie Nationale, 1878-79), II: 503-621, for an extensive list of these.

⁷This was, of course, the Genevan Psalter, for which Clement Marot and Theodore de Beze supplied the versified French texts, and Louis Bourgeois either wrote or edited the tunes.

⁸See John Julian, *A Dictionary of Hymnology*, Second rev. edition with new supplement (New York: Dover Publications, 1957), s.v. "Psalters, French," by H. Leigh Bennett.

⁹Douen I: 671.

¹⁰*Ibid.*

¹¹*Contre-poison. Ibid.*, p. 672

¹²This work first appeared about 1644 (Julian II: 935). Southwestern Seminary has the 1655 and 1676 editions.

(Continued on page 105)

THE ANGLICAN COMMUNION HYMN

A Series of Four Articles

by

Nicholas Temperley

2. The Communion Hymn: A Continuous Tradition



Nicholas Temperley, born and educated in England, holds a Ph.D. in musicology from King's College, Cambridge. He is a professor of musicology at the University of Illinois at Urbana-Champaign, having taught there since 1967. He is the current Editor-in-Chief of the Journal of the American Musicological Society. His two-volume history, The Music of

the English Parish Church, is scheduled for publication this year by Cambridge University Press.

The Anglican Order of Communion, "commonly called the Mass" as it was subtitled in the 1549 Book of Common Prayer, was of course closely derived from the Roman Mass, translated, simplified, and, in points of theological importance, revised. It tended, however, to divide into two parts. The Ante-Communion, which followed immediately after Morning Prayer whenever that service was conducted, included a sermon or homily and the collection of alms. The Eucharist itself, with the prayers for the consecration and administration of the bread and wine, was said only on days when there was an actual celebration of the sacrament, and was normally attended only by those who intended to communicate. This bipartite structure is still clear in modern editions of the Prayer Book.

Not long after the Reformation, the importance of communion began to be downplayed: celebrations became less frequent, and tended to be treated as little more than an occasional appendage to Morning Prayer; attendance dropped steadily. By contrast, Ante-Communion continued to be said every Sunday, and, within it, the sermon gained greater and greater importance, until at last it became the centre-piece of the whole service. A similar process was taking place in virtually

every Protestant sect at this time. In England many churches had only four "sacrament Sundays" a year by the 18th century. A low point was reached in the year 1800, when, according to an eye witness, only six people took the sacrament at St. Paul's cathedral, London, on Easter Sunday, the one day in the year when all Anglicans were theoretically required to communicate.¹

Neither portion of the Order of Communion provided for congregational singing. As I have already shown, there was a strong tradition of singing metrical psalms or hymns before and after the sermon, when the full congregation was present. In cathedrals the choir and organist generally left their posts at the end of Ante-Communion,² and most choral settings of the communion service from the 16th to the 19th century include only texts drawn from Ante-Communion; thus they lack settings of the Gloria in Excelsis.³ It might be supposed, then, that in parish churches also, the reduced congregation of communicants would have remained silent during the latter, sacramental part of the communion service.

But a careful search reveals substantial evidence that the custom of singing during the people's communion was retained in some churches, and was

still in being (though hardly vigorous or widespread) when the liturgical revival took place under the influence of the Oxford Movement in the 19th century. The custom had its origin, no doubt, in the *communio* and *post-communio*, psalm verses or antiphons which had been chanted at this point in the Sarum Mass,⁴ and which had varied from season to season. In Cranmer's 1549 Prayer Book they were replaced by a single text, the translated Agnus Dei (transferred to this point from another part of the Mass), with the rubric: "In the Communion time the clerks shall sing, O Lamb of God . . . and when the Communion is ended, then shall the clerks sing the Post-Communion." Clerks were professional musicians in minor orders who made up the choir. Marbeck's *Book of Common Praier Noted* (1550) set the Agnus Dei to an adapted version of the Sarum chant for the same text, and a few other Edwardian settings survive.⁵ In the 1552 revision of the Prayer Book, however, the Agnus Dei with its rubric was omitted, and from then on no mention was made in the Prayer Book of any singing before, during, or after the administration of the sacrament, except for the Gloria in Excelsis, to be "said or sung."

The reason for the omission of the Agnus Dei has never been explained. It can hardly have been on theological grounds, for an almost identical text was retained both in the Litany and in the Gloria in Excelsis, which now followed the sacrament. Possibly the Agnus Dei was omitted because, in practice, congregational singing of metrical texts had already replaced it. There was some authority for such practice, for the Act of Uniformity (1549) had allowed that "it shall be lawful for all men as well in churches, chapels, oratories, or other places to use openly any psalm or prayer taken out of the bible, at any due time, not letting [i.e.,

hindering] or omitting thereby the service or any part thereof." And there was a model at hand in the practice of the French and Dutch protestant refugees at the church of Austin Friars, London (established in 1550). They, following Calvin's practice, sang a metrical psalm after communion.⁶

If there is no positive evidence that congregational singing took place during communion in England during Edward VI's reign, there is no doubt that it did among the English Protestant exiles on the Continent during the reign of Mary Tudor (1553-8). In the Genevan service book of 1556, Knox and Whittingham enjoined the singing of Psalm 103, "My soul, give laud unto the Lord," from the Sternhold and Hopkins collection, after the sacrament.⁷ Another group, probably at Wesel, sang a hymn specially written for the purpose, "The Lord be thanked for his gifts." Because of the historical importance of this, the first communion hymn in the English language, it will be discussed separately in the third article of this series. I shall now trace the practice of singing at communion from the time of Elizabeth I's accession (1558), when this hymn soon found its way into the appendix of John Day's *Whole Book of Psalms*. The title of the hymn is *A Thanksgiving after the Receiving of the Lord's Supper*. It is not entirely clear whether it was sung by those persons who had received the sacrament, as they waited in their seats while others received, or at the end of the whole service after the blessing (the time at which the metrical psalm was sung according to the Genevan service book). Its length, 124 lines, is a slight indication of the former use. In William Daman's *The Psalmes of David in Englishe Meter* (1579) the title of the same hymn was changed to *A Thanksgiving to be Sung at the Ministering of the Lord's Supper*, indicating a use more intimately associated with the



Fig.1. The Puritan Concept of Communion

Source: [Richard Day], *A Booke of Christian Prayers*, [2nd ed.] (London, 1578).

sacrament itself. Bishop Lewis Bayly's *The Practise of Pietie* (c. 1610), long popular among Puritans, prescribed among the duties to be observed after receiving Communion "first, public thanksgiving both by prayers and singing of psalms," and recommended Psalm 22, 23, 103, 111, or 113 for the purpose.⁸ Another Puritan, the poet George Wither, provided a new hymn of even greater length (200 lines), to meet, as he said, "the custom among us that during the time of administering the blessed sacrament of the Lord's Supper there is some psalm or hymn sung, the better to keep the thoughts of the communicants from wandering."⁹

The most detailed description from the 17th century comes from the Anglican clergyman and later Irish bishop, Edward Wetenhall, in an appendix (first printed in 1669) to his famous "Method of private devotion" entitled *Enter into thy Closet*. He advised the following conduct for the devout churchman after receiving the bread:

When I have now eaten . . . it may possibly so come to pass, that the generality of the assembly is singing: if therefore the psalm be pertinent and sense (as it is to be lamented many which are sung in the Church are scarcely so) it is meet I join with them: if it be not, I see not how I can join with them any further, than by praising God in my mind, by meditating in such pertinent sense as

possibly the translators of the psalms have corrupted . . . and thus meditating, wait till it comes to my turn to drink of that holy cup. . . . Having thus received, in case of such psalm sung, as before allowable, I join therein; otherwise, I employ my devotion as I did after my partaking of the bread till all having received, the church prayers afterwards begin.¹⁰

Quite clearly, then, singing during the administration of the sacrament was a normal practice, even in Puritan circles, though it may have been a metrical psalm more often than a hymn. John Playford, in his three-part psalm book of 1677, provided a metrical paraphrase of the Gloria in Excelsis ("All glory be to God on high"), with a new tune, to be sung "after the Holy Communion":¹¹ this was reprinted in several collections. Daniel Warner, another eager psalmist, in 1694 printed Psalm 103 in Sternhold's version with the WESTMINSTER and the heading "At the Communion."

The high-church movement of Queen Anne's reign (1702-14) was partly promoted by parochial religious societies, which encouraged both congregational singing and more frequent attendance at communion.¹² Tate and Brady's *Supplement to the New Version of Psalms* (1700), which was authorized by the Queen in Council in 1703, contained three "additional



Fig.2. A High-Church Ideal of Communion in Queen Anne's Time
 Source: C. Wheatly, *The Church of England Man's Companion*, 2nd ed. (Oxford, 1714).

hymns for the Holy Sacrament," all paraphrases of scripture. One of these, "To God be glory, peace on earth," was sung "instead of the first psalm, every first Sunday of the month" at meetings of a religious society in a London parish, no doubt by way of rehearsal for the sacrament, which was traditionally celebrated on the first Sunday of each month.¹³ A scheme of this kind is found in several sources in the first half of the 18th century. Edmund Gibson, bishop of London, included a "Method or course of singing in church" in the Charge to the clergy of his diocese delivered in 1724, which gave a selection of metrical psalms to cover the services in a parish church for six months.¹⁴ In addition to the psalms for each Sunday, there were "psalms proper, to be sung on particular days and occasions" that included five "for the Holy Sacrament." All the texts were taken from the Old Version of Sternhold and Hopkins, and all were psalms. But a Nottingham publication of 1734, after giving Gibson's scheme and providing music to go with all the psalms selected, added "Five hymns for the Holy Sacrament"—the three from Tate and Brady ("To God be glory, peace on earth" was now entitled *The Thanksgiving in the Church Communion Time*) and two others.¹⁵ Similarly a selection of metrical psalms for use at Gosport parish church (near Portsmouth), published about 1745, had a supplement of "Hymns for the Festivals and other solemn Occasions," which included the three communion hymns from Tate and Brady. A calendar for a "course of two months" at the end of the book shows that one of these was sung as a "Communion Hymn" on the monthly "Sacrament Sundays" with the tune YORK.¹⁶

The custom of singing a communion hymn may have persisted in such provincial places, but in general it was

probably on the wane during the long religious decline of the Georgian Church. A correspondent wrote to *The Gentleman's Magazine* in 1749: "Would it not be very laudable to revive the primitive custom of singing a suitable psalm, or hymn, at our communions?"¹⁷ There is little trace of this "primitive custom" in ordinary London parish churches in the later 18th century. But in country churches, where the voluntary choir and band was a well established institution, the communion hymn was still sung. Examples are to be found in such widely used and imitated country psalmody collections as William Tansur's *A Compleat Melody* (five editions, 1734-43) and William Knapp's *A Sett of New Psalm Tunes and Anthems* (eight editions, 1738-70). Some collections even had anthems designed to be sung by country choirs during the sacrament.¹⁸ In America this Anglican tradition was officially recognized in the Prayer Book of the Protestant Episcopal Church, where a rubric "Here may be sung a Hymn" was inserted before the administration.

The other area in which the sacramental hymn was preserved was in the Methodist revival, which began as a strict high-church movement within the Church of England—indeed it was, in some sense, directly descended from the religious societies of Queen Anne's time.¹⁹ The new fervour brought by the Wesleys to the observance of communion is nowhere better seen than in their *Hymns for the Lord's Supper* (1745). In the preface to this collection, based on Daniel Brevint's *The Christian Sacrament and Sacrifice* (1673), Wesley avowed the doctrine of Real Presence in the sacrament, which had been explicitly abrogated at the Reformation; and, as we shall see, he expressed this doctrine in several of the hymns. There were no less than 166



Fig.3. Church of St. Peter and St. Paul, Fressingfield, Suffolk: The Chancel
Photo: Ray and Gillian Harris

communion hymns in the book. Some of them found their way into general Methodist collections and thence into Anglican books: four are in *Hymns Ancient and Modern Revised* (1950).²⁰

As the Methodists gradually drifted away from the church, the custom of singing communion hymns was kept up within the Church of England by the Evangelical clergy. Martin Madan's popular "Lock Collection"²¹ contained 170 hymns, including a special section of "Sacramental Hymns" which were widely used in Evangelical circles.²² Basil Woodd, an Evangelical leader of the next generation, brought out in 1794 *The Psalms of David, and Other Portions of the Sacred Scriptures, Arranged according to the Order of the Church of England, for Every Sunday in the Year; also for Saints' Days, Holy Communion, and Other Services*.²³ Its title was perhaps designed to reassure conservatives, but in fact it included many original hymns as well as metrical psalms. William Richardson (1745-1821), the conservative Evangelical rector of St. Michael-le-Belfry, York, compiled a selection of metrical psalms for the use of York churches in 1788 that included only one hymn: one of the communion hymns from Tate and Brady.²⁴ Indeed at about this time many editions of Tate and Brady's *New Version*, which was frequently bound up with the Prayer Book, were provided with a modest supplement of hymns. Some of these even included the now well-known communion hymn by the Congregationalist Philip Doddridge (first published in 1755), "My God, and is thy table spread?"²⁵ John Bacchus Dykes, the Victorian hymn-tune composer, who was brought up in a strictly Evangelical tradition, told the Church Congress in 1871 that "when [he] was a lad, [he] was accustomed to hear Doddridge's hymn . . . sung during Communion."²⁶

This would have been in the 1830s at St. John's church, Hull, where Dykes's grandfather, a prominent Evangelical, was incumbent from 1791 until his death in 1847.²⁷

We have seen how in the early 19th century even conservative churchmen began to accept the use of hymns in general, especially after a legal decision of 1820.²⁸ A great impetus to hymn singing was given by the leaders of the Oxford Movement in the 1830s, when they discovered the medieval hymns of the Latin Breviary and realized that hymns were Catholic as well as Evangelical. They were also concerned to restore many details of Catholic worship that had been lost at the Reformation, among them the hymns of the Communion Service. J.M. Neale in his *Mediaeval Hymns* (1851) and *Hymnal Noted* (1854) provided translations of pre-Reformation hymns for communion or for the Feast of Corpus Christi, such as *Pange lingua* and *Verbum supernum prodiens*,²⁹ fitted to their original plainsong melodies. Others were taken from post-Tridentine Catholic sources. Thomas Helmore, the leading musician of the Oxford Movement, in 1867 advocated "prefixes, affixes, and additional music introduced into the body of the Communion Service," including "Eucharistic hymns while the people are communicating . . . The interspersing other hymns than those already provided in the body of the service, if a license, as I suppose we must allow, is yet so justifiable on grounds of convenience, edification, spiritual comfort, and above all, of Catholic usage, that we may claim allowance for the practice."³⁰

Helmore represented the avant-garde, but the middle-of-the-roaders were not far behind. Hymn books tended increasingly to be organized according to the Church year, with a special section for Communion. *The*



Fig. 4. Parish Church of Puddletown, Dorset, Looking Down from the West Gallery
Photo: Ray and Gillian Harris

Church Psalter and Hymn Book of William Mercer of Sheffield, published in 1854 and the most successful hymn book of its decade,³¹ had a section of five communion hymns, among them Doddridge's "My God, and is thy table spread?" and two of Wesley's, while the originally high-church but ultimately all-conquering *Hymns Ancient and Modern* (1861) took them from many sources, including the works of modern writers, in a section that grew to 41 communion hymns in the revised edition of 1950. An Anglo-Catholic manual for choirmasters published in 1901 advocated singing during the sacrament chiefly because it was a revival of the medieval *communio*: "A short 'Communion,' i.e., a sentence or hymn after the *Agnus Dei* to continue the devotion of those not communicating, and while the administration of the Communion is going on, is very useful, if wished." The author suggested sev-

eral short anthems and several hymns which might be used for this purpose.³² The practice of singing the *Agnus Dei* or other hymns at this point in the service had been legally vindicated by an important judgment in 1890, in which the Archbishop of Canterbury, Edward Benson, surveyed the history of the custom from the Reformation onwards.³³

Thus the wheel had come full circle, with the restoring of Catholic practice more than three centuries after its abolition. Yet, as I have shown, there had never been a time in the Church of England when the old custom had been entirely extinct; it could serve evangelical as well as liturgical purpose, and could be adapted to any theological framework. In the next two articles I shall consider the communion hymns that were used in the 16th, 17th, and 18th centuries, and the tunes to which they were sung.

A word should perhaps be added about the physical setting of communion, which changed radically in course of time, reflecting theological change. The Puritan notion of communion was of an actual supper, distributed by the minister and consumed by the congregation gathered around a plain wooden table in the body of the church, as shown in Fig. 1. (page 95) It prevailed for the first hundred years after the Reformation. Any singing would have been done unaccompanied, by the communicants themselves, standing or even seated round the table. The high-church conception, introduced briefly by Archbishop Laud in the 1630s and more lastingly after the Restoration of Charles II in 1660, is illustrated in Fig. 2. (page 96) The communicants kneel before a stone altar in the chancel, at the east end of the church, and receive the elements individually from the priest. This is hardly a convenient arrangement for singing, but, increasingly after 1700, parish churches had choirs to sing on the congregation's behalf, and organs became more common.

Fig. 3 (page 98) shows the chancel of a medieval church in Suffolk, looking east. The 15th-century choir stalls survived the Reformation, but they would not again

house a choir until the mid-19th century: at that date, also, a cross would once more adorn the altar. In front of the altar is seen the modest communion rail at which the congregation knelt to receive the sacrament. Fig. 4 (page 100) shows the church of Puddletown, Dorset (Thomas Hardy's church), also a medieval building, but with 17th-century furnishings, erected under pressure from Laud. The altar is hidden at the left of the picture, but the communion rail, surrounding it on three sides, can be seen; so can the pulpit and box pews. In the foreground is the west gallery that housed the 18th-century choir and band, and later the organ (out of sight at the right of the picture). On "Sacrament Sundays" the vicar, after descending from the pulpit, would go to the vestry to change his gown for a surplice, and take his place at the altar to consecrate the bread and wine. Communicants would come, a few at a time in order of social precedence, to kneel at the altar rail; then they returned to their pews, to sing, meditate, or listen to an anthem from the gallery, until all had partaken of the sacrament. Then the vicar would read the closing words of the service from his place beside the altar, and dismiss the people with his blessing.

Footnotes

¹Horton Davies, *Worship and Theology in England*, III (Princeton, 1961), p. 58.

²See, for instance, John A. Latrobe, *The Music of the Church* (London, 1831), p. 283; John A. Baxter, *Harmonia Sacra* (London, 1840), p. xi.

³Edmund H. Fellowes, *English Cathedral Music*, 4th ed. (London, 1948), pp. 30-3.

⁴Francis Procter, *A History of the Book of Common Prayer*, 6th ed. (London and Cambridge, 1864), pp. 314, 325.

⁵Ralph T. Daniel and Peter le Huray, comp., *The Sources of English Church Music 1549-1660* (London, 1972), p. 67.

⁶Nicholas Temperley, *The Music of the English Parish Church* (Cambridge, 1979), I, pp. 17-18.

⁷*The Forme of Prayers and Ministration of the Sacraments . . . Used in the English Congregation at Geneva* (Geneva, 1556), p. 79.

⁸Lewis Bayly, *The Practise of Pietie*, 3rd ed. (London, 1613), pp. 468, 785. This is the earliest surviving edition (STC 1602): the date of publication of the first edition is not known.

⁹George Wither, *The Hymnes and Songs of the Church* (London, 1623). This and other English communion hymns will be described in my fourth article.

¹⁰[Edward Wetenhall], *Perswasives with Directions to the Frequent and Holy Use of the Lords Supper. By way of Appendix to the Method of Private Devotion* (London, 1669), pp. 403-6.

¹¹John Playford, *The Whole Book of Psalms . . . in Three Parts* (London, 1677): 19 later editions, 1694-1757. The tune is printed in Maurice Frost, *English and Scottish Psalm and Hymn Tunes c. 1543-1677* (London, 1953), no. 199.

¹²J. Wickham Legg, "London Church Services In and About the Reign of Queen Anne," *Transactions of the St. Paul's Ecclesiological Society*, VI (1906-10), 1-34.

¹³*A Form of Publick Devotions, to be Used by a Religious Society, Within the Bills of Mortality* (London, 1713, reprinted Boston, 1728).

¹⁴Edmund Gibson, *The Excellent Use of Psalmody* (London, [1725]).

¹⁵[Richard] Wjllis], *The Excellent Use of Psalmody* (Nottingham, 1734).

¹⁶Temperley, I, p. 125, fig. 4.

¹⁷*The Gentleman's Magazine*, XIX (1749), p. 438.

¹⁸For example, William Knapp, *A Sett of New Psalm Tunes and Anthems* (London, 1738); Abraham Adams, *The Psalmist's New Companion*, 10th ed. (London, [c.1775]); Joseph Key, *Eleven Anthems, Book II* (Nuneaton, [c.1790]).

(Continued on page 105)

Hymnal Collections in the Greater Los Angeles Area

A. Merril Smoak, Jr.



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lector of early American hymnals and tunebooks.

In 1964 the Hymn Society published *A Short Bibliography for the Study of Hymns* (*Papers of the Hymn Society*, XXV). Descriptions of eight recognized hymnological libraries are cited in this paper.¹ All eight of these hymnological libraries are located on the East Coast. The purpose of this article is to acquaint hymnologists with three significant hymnal collections located on the West Coast; more specifically, located in the greater Los Angeles area of Southern California.

The George Pullen Jackson Collection of Southern Hymnody University Research Library University of California, Los Angeles

George Pullen Jackson is well known for his pioneer work in the study of southern folk hymnody and its shape-note tradition. His book *White Spirituals in the Southern Uplands* was primarily responsible for bringing this field of study to our attention. Jackson's personal collection of hymnals and tunebooks which he used in writing *White Spirituals in the Southern Uplands* and his other books is housed in the Department of Special Collections, University Research Library, University of California, Los Angeles. Over 500 early American hymnals and tunebooks are located in the Department of Special Collections. This figure

includes the Jackson Collection (approximately 100 volumes), the Royal W. Stanton Collection (approximately 100 volumes),² and other library purchases.

A detailed bibliography of the Jackson Collection with an introduction concerning its purchase and cataloging was prepared by Paul J. Revitt and published by the University of California Library in 1964.³ At present only a few copies of this paper are left for public purchase. The Library purchased the collection from Jackson in 1945 for \$376.50.⁴ Paul Revitt claims that the value of the collection lies in the fact that "it is the most complete single set of southern hymnody to be found."⁵ In *White Spirituals in the Southern Uplands*, Jackson includes a "List of Song Books in the Four-Shape Notation" printed between 1789 and 1855.⁶ 38 titles are included in the "List". 17 of these tunebooks are found in the Jackson Collection:

- Easy Instructor*, 1817*
- Musical Primer*, 1812
- Repository of Sacred Music. Part Second*, 1820
- Allgemein nützliche Choral-Music*, 1816
- Supplement to Kentucky Harmony*, 1825
- Missouri Harmony*, 1836, 1837, 1850
- Western Harmony*, 1824

Columbian Harmony, 1825
Ohio Sacred Harp, 1835
Southern Harmony, 1835, 1847,
 1854
Virginia Harmony, 1836
Union Harmony, 1837
Knoxville Harmony, 1838
Sacred Harp, 1860, 1869
*Southern and Western Pocket
 Harmonist*, 1846
Hesperian Harp, 1848
Social Harp, 1868

*These dates denote the specific editions found in the Jackson Collection. They are not necessarily first edition dates.

The balance of the Jackson Collection includes other tunebooks, 18th and 19th century hymnals, and miscellaneous song books.

The Department of Special Collections also houses a remarkable number of tunebooks by Andrew Law (1748-1821): *Select Harmony*, 1779(?), 1784; *The Rudiments of Music*, 1792; *The Musical Primer*, 1793, 1812; *The Art of Singing*, 1800, 1803, 1805, 1811; *The Art of Playing the Organ and Piano Forte*, 1809(?). The earliest tunebook in the Department is William Tans'ur's *The American Harmony*, 1773.

The McCutchan Collection of Hymnology Claremont Colleges Claremont, California

The McCutchan Collection of Hymnology was given to the Claremont Colleges in 1957 by Robert G. McCutchan (1877-1958), the well-known Methodist hymnologist.⁷ The collection comprises his private library of over 3800 volumes which he collected during his lifetime. The collection is located in the Special Collections Library of the Honnold Library, Claremont Colleges and is under the supervision of Ruth Hauser, Special Collections Librarian. New volumes are being added to the collection through an endowment established at McCutchan's death.

Although the collection stands in a restricted area and is convenient for scholars to work with, it is only partially cataloged according to the Library of Congress system. The majority of the hymnals are located through a chronological numbering system which McCutchan established for his own private library. McCutchan's personal author card file is a part of the collection and is a great help to scholars working with the hymnals.

The main strength of the collection lies in the area of American tunebooks from the 18th and 19th centuries. More than 700 tunebooks are represented. Particularly numerous are tunebooks from the mid-and late nineteenth century. A useful tool to the scholar is an unpublished list by S.E. Boyd Smith included in the collection entitled: "A Catalog of American Tune Books Printed Before 1851 in the Robert G. McCutchan Collection (with a supplement of foreign tune books and Sunday School song books of the same period)."

Methodist hymnbooks from the 18th, 19th and 20th centuries are well represented in the collection. One of the rarest hymnals is Wesley's *Collection of Psalms and Hymns*, 1737 (commonly known as the Charlestown Collection). Also in the collection is a copy of the final revision of the Bay Psalm Book: *The Psalms Hymns and Spiritual Songs of the Old and New Testament . . .*, 1758 (revision by Thomas Prince). 40 different editions of Watts's *Psalms and Hymns* from the late 18th and early 19th centuries are also found in the collection.

The Huntington Library San Marino, California

In the early decades of the 20th century the Huntington was the private residence of Henry E. Huntington (1850-1927), considered by some to be the greatest figure in the history of

American book collecting. Today the Huntington is divided into three sections: the Art Gallery, the Botanical Gardens, and the Library. The Huntington Library houses more than half a million books and five million manuscripts. The holdings of the Huntington Library are known and used by scholars from all over the world and include such rarities as the Gutenberg Bible (1450-1455), the Ellesmere manuscript of Chaucer's *Canterbury Tales* (about 1450), the manuscript of Benjamin Franklin's *Autobiography*, and the Bay Psalm Book (1640).

You will not find the name of a well-known hymnological collection listed in published information about the Huntington Library. But several facts about the Library's holdings do arouse the curiosity of the hymnologist:

The Library houses a wealth of manuscripts and rare books in the fields of American and English literature and history.⁸

In books, the Library has about 85% of all texts printed in England before 1641.⁹

For 1641-1700, nearly 75% of all texts printed in England are present.¹⁰

The American imprints are remarkable (some 7,000 between 1640 and 1800), with the majority of great rarities present.¹¹

These are exciting, extraordinary facts! Surely the Huntington Library must hold a wealth of material for the hymnologist.

The printed material in the Huntington Library is cataloged under one main (Official) Author-Title Catalog. There is no Subject Heading Catalog. Because of this, it would take a great deal of time to determine the exact number of hymnals, psalters, and tune-books in the Library. In two visits to the Huntington Library this researcher

has discovered the following hymnological collections:

Over 100 editions from 1556 to 1699 of Sternhold and Hopkins's *The Whole Book of Psalms* (Old Version) are present! Psalters by the following men are also present: Robert Crowley (1549), Frances Seager (1553), John Day (1563), Thomas Tallis (1567), William Damon (1591), Thomas Este (1594, 1611), Richard Allison (1599), Thomas Ravenscroft (1621), Orlando Gibbons (1623), Edward Millar (1635), Henry Lawes (1637, 1638), John Forbes (1666), John Playford (1671), and Luke Milbourne (1698). There is also a good selection of 18th century editions of Tate and Brady's *A New Version of the Psalms*.

A first edition copy of the Bay Psalm Book (1640) is probably the rarest psalter in the Library. This book (the first book of any kind to be published in the American colonies) is usually on public display in the Main Exhibition Hall in front of the Library building. The Library also contains five later editions of Bay Psalm Book: 1665, 1730 (this edition includes twelve tunes), 1744 (two copies), 1758 (Thomas Prince revision), and 1773 (second edition of the Thomas Prince revision).

As would be expected, the works of Isaac Watts are numerous. More than 30 different editions of his *Psalms* and *Hymns* (mostly American) from the late 18th and early 19th centuries are listed in the catalog. Also included are first (1706), second (1709), and third (1715) editions of his *Horae Lyricae*, plus seven later editions. A second edition copy of *Watts's Divine and Moral Songs for the Use of Children* (1716) is also listed.

Only qualified scholars are allowed to work among the collections of the Huntington Library. Application for reading privileges should be made to the Registrar, Reader Services Department. This brief resumé indicates that

the Huntington Library promises to be an exciting adventure for the hymnology scholar.

Southern California does indeed hold a wealth of material for the hymnologist. Please accept this article as a personal invitation to hymnologists living in the East to come to the West and spend some time at one or all of these libraries.

Footnotes

¹Papers of the Hymn Society XXV, "A Short Bibliography for the Study of Hymns, pp. 26-30. (This paper is being revised. —Ed.)

²Royal W. Stanton of Long Beach, California donated his collection to the Library in 1948. The following information was recorded by the Gift Section of the Library: "A collection of approximately 100 American Hymn Books, mostly of the mid-19th Century. Including several rare titles, among which Israel Terill's *The*

Episcopal Harmony, New Haven, 1805, is apparently the only copy extant. Also three early 17th Century editions of the English *Whole Booke of Psalmes* by Thomas Sternhold."

³Paul J. Revitt, *The George Pullen Jackson Collection of Southern Hymnody (A Bibliography)*, UCLA Library Occasional Papers, Number 13 (Los Angeles: University of California Library, 1964).

⁴*Ibid.*, p. 1.

⁵*Ibid.*

⁶George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933), p. 25.

⁷For more information concerning the McCutchan Collection see "An Important Tunebook Collection in California," Charles E. Lindsley, *Notes*, 29,4 (July 1973), 671-674.

⁸From a pamphlet entitled "Huntington: Library, Art Gallery, Botanical Gardens," James Thorpe, p. 1.

⁹From a pamphlet entitled "The Huntington Library as a Research Center of the Study of British History," James Thorpe, p. 3.

¹⁰*Ibid.*

¹¹From a pamphlet entitled "The Huntington Library as a Research Center for the Study of American History," James Thorpe, p. 3.

Maurice Frost Collection

(Continued from page 92)

¹³Douen I: 672, quoting a 17th-century source. Julian (II: 935) says the Godeau version was itself interdicted by the Catholic Church after the Huguenots adopted it (they were not then allowed to sing their own versions of the Psalms)—all this at a time when the Edict of Nantes was still in effect.

¹⁴According to Douen, Lardenois was cantor of the Catholic Church at Nîmes. See Douen I: 673 for a detailed listing of the tunes he borrowed from the Ge-

nevan Psalter.

¹⁵Joaquín Pena, *Diccionario de la Música Labor*, 2 vols. (Barcelona: Labor, 1954), I: 1090.

¹⁶Julian II: 935-36. For a more detailed discussion of this version see Jacques Burdet, *La Musique dans le Pays de Vaud, sous le Regime Bernois, 1536-1798* (Lausanne: Payot, 1963).

¹⁷Douen II: 39.

¹⁸Julian II: 934.

The Anglican Communion Hymn

(Continued from page 101)

¹⁹Frederick W. Wilson, *The Importance of the Reign of Queen Anne in English Church History* (Oxford, 1911), pp. 42-3.

²⁰Nos. 394, 395, 420, 421.

²¹*A Collection of Psalms and Hymns . . . published by the Reverend Mr. Madan*. London: Printed by Henry Cook: and Sold at the Lock Hospital, near Hyde Park. 1760. The first edition with music appeared in 1769.

²²Louis F. Benson, *The English Hymn: Its Development and Use in Worship* (Richmond, 1915; reprinted 1962), p. 330.

²³Benson, p. 351.

²⁴[William Richardson], *A Collection of Psalms* (York, 1788); 20 later eds. See Nicholas Temperley, *Jonathan Gray and Church Music in York*, St. Anthony's Hall Publications, No. 51 (York, 1977).

²⁵Benson, p. 347.

²⁶*Report of the Proceedings of the Church Congress*

Held in Nottingham, . . . 1871 (London, [1871]), p. 378.

²⁷J. T. Fowler, ed., *The Life and Letters of John Bacchus Dykes* (London, 1897), pp. 1, 6.

²⁸See the first article in this series, *The Hymn* 30, 1 (January 1979), p. 11.

²⁹*Hymns Ancient and Modern Revised*, nos. 383, 384.

³⁰Thomas Helmore, *On Church Music* [a paper read to the Church Congress at Wolverhampton in 1867] (London, 1868), pp. 18-19.

³¹Benson, p. 508.

³²James Baden Powell, *Choralia: A Handy Book for Parochial Precentors and Choirmasters* (London, New York & Bombay, 1901), p. 130.

³³*Read & Others v. The Bishop of Lincoln: Law Times*, LXIV n.s. (1891), pp. 149-80. The archbishop's judgment was largely upheld on appeal to the Privy Council.

National Convocation. The Hymn Society of America
Dallas-Fort Worth, April 22-24, 1979

Ballads as Hymns

Leonard Ellinwood



files.

Leonard Ellinwood, Director of the Dictionary of American Hymnology Project and Historian of the Hymn Society, is retired from the staff of the Library of Congress. His published works include *The History of American Church Music* (1953) and *The Hymnal 1940 Companion* (3rd ed., 1956). This article has resulted from his work with the DAH

While the term ballad has meant many things down through music history, its modern meaning, as in the *Oxford English Dictionary*, is "A simple spirited poem in short stanzas, narrating some popular story." In English hymnody, the earliest example is the familiar

*Jerusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?*

The original form of the ballad is found in Hymns 585 and 584 in the *Episcopal Hymnal 1940*, with omitted stanzas being given in the *Hymnal 1940 Companion*.

In this country, as evangelistic fervor began to break away from a rigid diet of metrical Psalms, Watts, or Wesley, this ballad became very popular. But evangelists had little use for "There David stands with harp in hand, As master of the choir" or "There Magdalen hath left her moan." There was to be no calling of attention to the use of musical instruments or choirs, much less of fallen women! And as to "Our Lady signs Magnificat"—rank papism. So a more frontier form of the ballad began to take shape. Thus in Georgian William Hauser's *Hesperian Harp* (Philadelphia, 1848) there are three separate versions given. The first, after the lines quoted above, has an added refrain:

*We're marching through Emmanuel's
ground;*

*We soon shall hear the welcome
trumpet sound.*

*O there we shall with Jesus dwell,
And never part again.*

Its second stanza reads:

*Jesus, my Lord, to glory's gone;
Him will I go and see;
And all my brethren, here below,
Will soon come after me.*

The second version has this second stanza:

*But O, the happy, happy place,
The place where Jesus reigns!
The place where Christians all shall
meet,
And never part again.*

The third version has this stanza:

*My friends, I bid you all adieu,
I leave you in God's care;
And if I never more see you,
Go on, I'll meet you there.*

Space would never permit citing all of the various stanzas which have collected behind the first one. But their collocation and a discussion of the imagery involved would make a good research topic or thesis.

There are perhaps several hundred other ballads which are found in the songster-hymnals published, often in small towns, during the period from ca. 1780 to 1850. Several are quoted in George Pullen Jackson's *White Spirituals in the Southern Uplands* (1933), Chapter XVI:

*"Young women all. I pray draw
near" with the title, Miss Hataway's
Experience, printed in Mercer's Clus-
ter (1829)*

"There was a Romish lady, brought up in popery," entitled, *The Romish Lady*.

"Young people who delight in sin"—*Wicked Polly*

"There was a little family that lived in Bethany"—*The Little Family*

"When Adam was created he dwelt in Eden's shade"—*Wedlock*

A New Selection of Hymns and Spiritual Songs . . . compiled by a Brother in the Ministry (Woodstock, VT: 1832)

is one of a number of songster-hymnals which have been indexed in connection with work on *The Dictionary of American Hymnology*. The northern songsters contain a number of these ballads, many more than in the songsters printed in the South during the Cumberland campmeeting period. Here are a few from the Woodstock *New Selection*:

"Among the Judah captives one Daniel there was found"

"The old Israelites knew what it was they must do"

"When Joseph his brethren beheld, afflicted and trembling"

"At Jacob's well a stranger sought his drooping frame to cheer"

"When Hannah, pressed with grief, poured forth her soul in prayer"

"There fell from God's favor two exiles of Eden."

The writer's favorite is from *Second*

Advent Hymns Designed to be Used in Prayer and Camp Meetings (Exeter, NH:1842)

O, Adam's in the garden (three times)

Isn't this a trying time?

When the Lord called Adam . . .

He was hid behind the bushes . . .

He was sewing leaves together . . .

and so on, each line repeated three times and then the single-line refrain, down through the whole story of redemption to

O, Thomas won't believe it . . .

O, John is on the island . . .

. . . Then silence was in heaven . . .

For the space of half an hour (three times)

Isn't this a trying time?

A modern gospel-song (c.1894) in the ballad tradition is Knowles Shaw's "At the feast of Belshazzar and a thousand of his lords" entitled *The Hand-writing on the Wall*. At campmeetings in the writer's youth, this was sung lustily by the entire congregation, although it was written in unison with a four-part refrain. Since cheaply priced songsters were available for the entire congregation, the ballads may have been so sung in the early 19th century. Or were they perhaps sung as solos with a congregational refrain? The very presence of a refrain might suggest the latter.

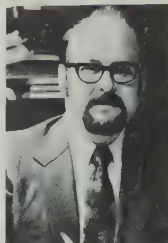
Monographs available from I.S.A.M.

No. 1:	Richard Jackson: UNITED STATES MUSIC: SOURCES OF BIBLIOGRAPHY AND COLLECTIVE BIOGRAPHY	\$4.00
No. 3:	Rita H. Mead: DOCTORAL DISSERTATIONS IN AMERICAN MUSIC: A CLASSIFIED BIBLIOGRAPHY	\$5.00
No. 5:	Richard G. Appel: THE MUSIC OF THE BAY PSALM BOOK: 9th EDITION (1698)	\$2.50
No. 10:	Richard J. Stanislaw: A CHECKLIST OF FOUR-SHAPE SHAPE-NOTE TUNEBOOKS	\$5.00

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Albert B. Simpson, Hymn Writer, 1843-1919

Alton C. Bynum



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Few hymn writers since Charles Wesley have had a more profound and lasting influence upon the denomination with which they were associated than has Albert Benjamin Simpson. The recently revised edition (1978) of *Hymns of The Christian Life* (the hymnal of The Christian and Missionary Alliance) contains 44 of Simpson's hymns—approximately 25% of his total output.

A.B. Simpson, pastor, educator, hymn writer, and founder of The Christian and Missionary Alliance, was born in Bayview, Prince Edward Island, Canada on December 15, 1843. He was educated at Knox College, Toronto, and upon graduation became pastor of the prestigious Knox Presbyterian Church in Hamilton, Ontario.

In 1874 Simpson became the pastor of Chestnut Street Presbyterian Church, Louisville, Kentucky. Early in his ministry there he spearheaded an all-city evangelistic campaign, inviting Major Daniel W. Whittle, a prominent evangelist, and Philip P. Bliss, song leader. Two aspects of the campaign impressed Simpson greatly and were to influence him in all of his later work. First of all, he felt a deep conviction to preach the gospel to the non-church-going masses. Over 100 new members were added to his church alone as a result of the campaign. Secondly, he was impressed with the way in which music had aided in reaching people

with the gospel.

In his *The Life of A.B. Simpson* A.E. Thompson stated:

The singing of P.P. Bliss convinced Mr. Simpson of the wisdom of giving a large place to the ministry of song, and in all his subsequent work, not only chorus and congregational singing, but solos were special features. He was a keen critic of the work of the soloist and was satisfied with nothing less than a musical message given with the same motive and spirit in which he preached.¹

Thus early in Simpson's ministry he recognized the value of music which could serve as a vehicle for the Gospel and for the distinctive doctrines which he preached. He had learned from Whittle and Bliss the value of music in communicating the message of Christ. In *Wingspread* A.W. Tozer has written of Simpson's meetings:

The crowds that came each Sunday night . . . heard music, lots of it, the best that could be obtained; they enjoyed vocal combinations of every sort from solos to a chorus choir, and they joined in mass singing of old time church favorites and the more recent Gospel songs composed by Sankey, Bliss, Crosby, and others of the Gospel musicians of the day.²

In 1879 Simpson became pastor of the 13th Street Presbyterian Church in New York City; since his desire was to win the unchurched masses and this

did not fit in with the congregation's idea of ministry, he resigned in 1881 and launched a "continuous evangelistic campaign" which eventually led to the establishment of The Christian and Missionary Alliance in 1887.

The legacy of hymns which Simpson wrote has been one of the great distinctives of The Christian and Missionary Alliance. Simpson was a prolific writer of hymns and gospel songs, and encouraged the musicians who worked with him to contribute their talents in giving forth the message of the Alliance through music.

Since so many of the hymns of The Christian and Missionary Alliance were written by Simpson and those associated with him, it was perhaps inevitable that they should demonstrate the doctrinal emphases of the denomination (Christ as Saviour, Sanctifier, Healer, and Coming King, as well as hymns on the themes of service and missions), and indeed may have been calculated to do so. Of the 167 hymns of Simpson published in the various hymnals of the denomination, 114 of them express at least one of the "Four-Fold Gospel" doctrines. 34 of these hymns stress Christian Service and Missions.

In an article written for *The Alliance Weekly*, the official journal of The Christian and Missionary Alliance, Tozer wrote:

When the facts are all known, it will be found that The Christian and Missionary Alliance owes nearly as much to its hymns as it does to its preaching. The hymns of Simpson considered as literature, may not be classed with some of the great hymns of the Church, but they have given doctrinal direction to the movement and wings to its missionary zeal.³

In a memorial issue of *The Alliance Weekly*, May Agnew Stephens, a colleague of Simpson in the music ministry of the Gospel Tabernacle in New

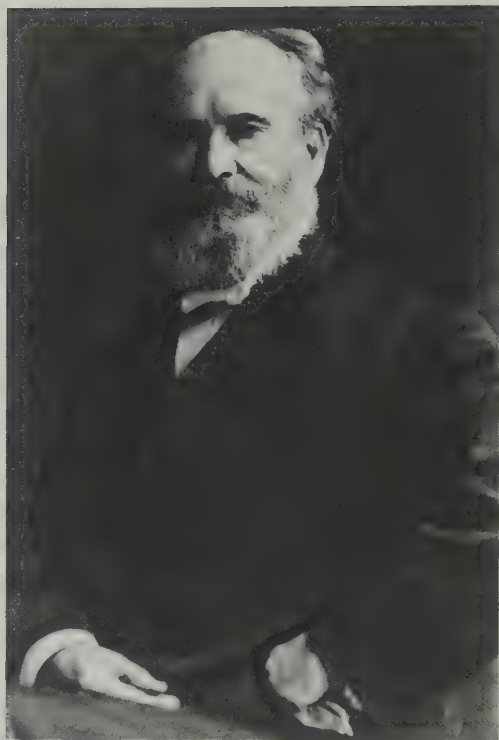
York and in various conventions, wrote concerning the songs used in his meetings:

None ever satisfied him unless they expressed the full scope of the Four-fold Gospel. Especially the hope of the return of our Lord he felt must be added to every hymn of salvation or service, if at all possible, and he often commented on the failure of many a gospel song to carry its message to the highest point—the coming of Christ.⁴

Simpson's first hymns were not written to be sung, but as poetic conclusions to his sermons. It was his practice to close a message gracefully with a stanza or two of verse which summed up in a few lines the thrust of his message. Later he had the verses set to music and sung either as a solo, or by the congregation at the close of the sermon. Often he wrote out the melody, and had the song leader or pianist complete the harmonization. Many of Simpson's early poems were published in his denominational journals prior to being published as hymns.

Most of Simpson's hymns were published during his life-time. In 1890 Simpson published 41 of his hymns in a volume entitled *Hymns and Songs of the Four-Fold Gospel and the Fullness of Jesus*. However, the earliest of Simpson's hymns to appear with music were included in the first volume of *Hymns of the Christian Life* (1890), compiled by Simpson and R. Kelso Carter, a colleague during the early days of the denomination. Simpson also participated in the compilation of *Millennial Chimes* and three other editions of *Hymns of the Christian Life*.

A posthumous collection including 117 of Simpson's poems and hymns, *Songs of the Spirit*, was published by the denomination the year following Simpson's death in 1919. Approximately 20 of them have appeared in



Albert B. Simpson, Founder
The Christian and Missionary Alliance

the various editions of *Hymns of the Christian Life*.

Tozer has perhaps been the most critical of Simpson's hymns. In evaluating their literary and musical qualities, he has written:

His poetry lacked literary finish. The central idea might be poetic, but his craftsmanship was not equal to the task of expressing it. His singing heart sometimes betrayed him into attempting to sing things that simply were not lyrical and could not be sung. The virtue of brevity also was lacking in most of his songs. He sometimes rambled on into eight and ten verses, and if by happy chance he got through before the eighth verse he was sure to append a chorus that would run down over the next

page. The minister in him overcame the poet, so that when he attempts to write a song the sermonic division is apparent at once. With few exceptions his songs are simply sermons in verse, the whole thing being there before us in plain sight, the introduction, the various 'points' and the conclusion. But it is in the music that his songs suffer the most. A few of his compositions can be sung, but the most of them can be negotiated by none except trained singers. The transitions are too abrupt and the range too great for the ordinary congregation.⁵

However, in spite of the rather strong criticism, Tozer confessed that "hardly a day goes by that I do not kneel and sing, in a shaky baritone comfort-

ably off key, the songs of Simpson. They feed my heart and express my longings, and I can find no other's songs that do this in as full a measure."⁶

Two studies evaluating the hymns of Simpson have been written by students in two separate Southern Baptist institutions. A fairly short study was done by David Mangham at Southwestern Baptist Theological Seminary. Concerning Simpson's influence, Mangham stated that:

His contribution to the field of American hymnody is significant, not in the volume of hymns, nor necessarily in his ability to verbally express in beautiful poetic language, the thoughts he shared, but rather in his ability to express the profound message of Christ as he interpreted it to be.⁷

The second study, an M.C.M. thesis at Southern Baptist Theological Seminary by Stephen Merritt Steiner, contains excellent analyses of Simpson's poetry as well as his music. In evaluating the influence of Simpson's hymns, Steiner wrote: "Although not an extremely prolific or widely known American hymnist, Simpson's more than 172 hymns have had a profound and lasting effect on the theology and outreach of the denomination he helped found."⁸ Perhaps in a somewhat more critical vein he wrote:

His pragmatic music philosophy engendered a hymnody that mirrors the emergence and the basic doctrines of The Christian and Missionary Alliance. The Gospel hymns of Simpson did make a strong impact in his day and generation but the style has become an ingrown part of contemporary Christian and Missionary Alliance music practice and is anachronistic in the modern setting.⁹

All of Simpson's hymns expressed the burden of his ministry, and some of the titles of his earlier hymns would indicate that. Such titles as "Launch out into the Deep," "Jesus Only," "Himself," "Christ in Me," "Jesus our Watch We are Keeping," "A Hundred Thousand Souls a Day," and many others gripped multitudes of men and women of all classes and united them for sacrifice and service.

Often Simpson's hymns were born out of the deep, personal, spiritual struggles he experienced. His whole life was centered around knowing Jesus Christ as a personal being who could be intimately known. Several of Simpson's hymns epitomize the thrust of his message and emphases, but perhaps none better than "Jesus Only":

*Jesus only is our Message,
Jesus all our theme shall be;
We will lift up Jesus ever,
Jesus only will we see.
Jesus only is our Savior,
All our guilt He bore away,
All our righteousness He gives us,
All our strength from day to day.
Jesus is our Sanctifier,
Cleansing us from self and sin,
And with all His Spirit's fulness,
Filling all our hearts within.
Jesus only is our Healer,
All our sicknesses He bare,
And His risen life and fulness,
All His members still may share.
Jesus only is our Power,
His the gift of Pentecost;
Jesus, breathe Thy power upon us.
Fill us with the Holy Ghost.
And for Jesus we are waiting,
Listening for the Advent Call;
But 'twill still be Jesus only,
Jesus ever, all in all.*

REFRAIN:

*Jesus only, Jesus ever,
Jesus all in all we sing,
Saviour, Sanctifier, Healer,
Glorious Lord and Coming King.*

Footnotes

¹A.E. Thompson, *The Life of A.B. Simpson* (New York: The Christian Alliance Publishing Company, 1920), p. 2.

²A.W. Tozer, *Wingspread* (Harrisburg: Christian Publications Incorporated, 1943), p. 102.

³A.W. Tozer, "Have You Ever Sung A Hymn?," *The Alliance Weekly* 72 (27 January 1938): 51.

⁴May Agnew Stephens, "Dr. Simpson's Ministry in Song," *The Alliance Weekly* 53 (20 December 1919): 206.

⁵Tozer, *Wingspread*, p. 118.

⁶*Ibid.*, p. 119.

⁷David Mangham, "Recurrent Themes in the Hymn Texts of A.B. Simpson (1844-1919), Founder of the Christian and Missionary Alliance." Project, Southwestern Baptist Theological Seminary, 1975, p. 2.

⁸Stephen Merritt Steiner, "The Contributions of A.B. Simpson to the Hymnody of The Christian and Missionary Alliance." M.C.M. Thesis, The Southern Baptist Theological Seminary, 1976, p. 2.

⁹*Ibid.*, p. 168.

Research Committee Meets at Dayton

The Hymn Society's Research Committee met on February 3 at the home of James and Ellen Jane Porter in Dayton, Ohio. Members present were Harry Eskew, Gracia Grindal, Karl Kroeger, Hugh McElrath, Stanley Osborne, Mary Oyer (chairman), Ellen Jane Porter, and Carl Schalk. Also present were Executive Director W. Thomas Smith and Louis Voigt, an invited consultant.

The Research Committee approved the assignment of editors to work with authors in the preparation for publication of several Hymn Society Papers. Karl Kroeger will serve as editor of *A Short Bibliography for the Study of Hymns*, Paper XXV, which is being revised by Keith Clark. The Committee approved the concept of a Hymn Society Paper proposed by Louis Voigt—a handbook for hymnal researchers—to be edited by Ellen Jane Porter. Three papers prepared for the 1978 National Convocation were approved for pub-

lication as HSA Papers: (1) Ralph Vaughan Williams and Hymns by Richard T. Gore, (2) Moravian Hymnody by John H. Johansen, and (3) The Creative Use of Hymns with Children by Judy Hunnicutt.

The Committee approved the compilation of a bibliography of hymnals in use in American and Canadian Churches to be compiled from *The Hymn* and other sources by Executive Director W. Thomas Smith, made available in mimeographed form, and updated annually.

New hymns received from the New Psalms for Today competition and those chosen from unsolicited hymns were approved for publication in *The Hymn*.

The next meeting of the Research Committee is scheduled for Sunday, April 22, at a 1 p.m. luncheon at Highland Park United Methodist Church, Dallas, Texas.

Just before press time *The Hymn* received word that hymnologist John H. Johansen died suddenly on March 5. An obituary will appear in the July issue.

Copyrights and Permissions: A Canadian Hymnal Committee's Experience

Stanley L. Osborne



Stanley L. Osborne, whose biographical sketch appeared in our July 1977 issue (page 138), is a United Church of Canada minister, musician, and hymnologist living in retirement at Oshawa, Ontario. He is a member of the Hymn Society's Research Committee. This article is reprinted from his handbook to the Anglican-United Hymn Book (1971). If Such Ho-

ly Song (1976), reviewed in our January 1978 issue.
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In 1967 the Executives of the Anglican Church and the United Church instructed the Joint Committee to act on their behalf in securing permissions for the use of copyright material in *The Hymn Book*. After consulting with copyright authorities in Canada on regulations governing copyright and on procedures for obtaining permissions, the secretary recommended that permissions to use copyright material be sought only for the life of *The Hymn Book*; that all copyrights remain in the hands of their respective owners; that payments, whenever required, be on a one-time basis; that he be given authority to agree to any payment up to a maximum of \$75 an item; that he refer to the editorial committee all requests for more than \$75 for any one item; and that requests for royalty payments be rejected. The editorial committee approved these recommendations, and correspondence with owners of copyright began in July 1970.

In Canada, authors and composers were very happy with the suggested arrangements. Most did not desire any payment at all, and those who did seldom asked for more than a token. Only one firm asked for royalty payments, but it eventually accepted a one-time payment, as did all other firms.

The situation was somewhat difficult

in the United States. Although authors and composers were satisfied with a one-time payment, corporate owners reacted differently. Some demanded royalty payments and would not alter their position: in these cases the requests for permission had to be dropped. Three or four firms asked for fees ranging from \$2,000 to \$2,500, and these were rejected too. One firm refused permission, and one did not ask for any payment at all. The remainder agreed to a one-time payment, but one or two did so rather reluctantly.

In England authors and composers who owned their own copyrights seldom desired a fee; and when it was required, a one-time payment was quite acceptable. But corporate owners were in the custom of receiving a fee annually on a royalty basis. Many agents, including the Proprietors of *Hymns Ancient & Modern*, Chatto and Windus, A P Watt & Son, the Public Trustee, the Royal School of Church Music, and the Cambridge University Press, were very sympathetic to the policy of the one-time payment, and gladly acknowledged it. Others, however, objected. The daughter of one composer insisted upon a royalty of one guinea for every thousand hymnals printed. One firm would not consider anything less than \$2,000 an item.

Another firm asked for a royalty of 2% on total sales for each item, and it controlled the rights to nine items. Oxford University Press was acting as agent for more than 100 items and was loath to alter its policy of a fee for each printing, plus a research fee of \$200 and a 10% surcharge for its Toronto office.

It was easy to calculate what effect such payments would have on the selling price of *The Hymn Book*, and what proportion would have to be paid out in royalties and administration costs. The prospect was unthinkable. The committee had been assured that no royalty payments for hymns had been made in 1930 for *The Hymnary*. If one-time payments were acceptable then, they reasoned, the same plan ought to apply to the present situation. Accordingly, they proposed that the secretary should go to England, to make a personal visit to each of the non-consenting firms, and register an appeal for a one-time payment.

The wisdom of that action was justified by the result. Galliard Ltd., Stainer & Bell, and Novello readily agreed to a one-time payment and accepted the offer of \$75 for each item except four. Oxford University Press demurred at first, but later agreed on condition that the committee accept a scale of fees that varied from \$90 to \$150 an item. This worked out to an average of \$122.

Faced with this situation, the editorial committee, believing that the fee was still too high, resolved to reduce the number of requests for permission. It found that it could dispense with almost half of the requests to Oxford University Press. Included in this reduction were 18 harmonizations to tunes that were in the public domain. The committee decided to refer these to Canadian musicians for reharmonization.

Unfortunately, the matter did not

rest there. Within ten days after the secretary returned from England, letters arrived from Galliard Ltd., Stainer & Bell, and Novello, stating that they had decided to revise their fees in line with Oxford University Press.

The last responses to requests to use copyright material arrived in January 1972, 18 months after the first letters had been mailed. They came from two corporations in Germany. One firm accepted the one-time payment of \$75, but the other asked for DM 2,700 (approximately \$900) for each printing of 180,000 copies. This caused a considerable stir in the editorial committee, for the first printing had been completely sold out by that time. The committee had no alternative but to withdraw the tune *Ein neues Glaubenslied* and substitute *Rex gloriose* (see hymn 177).

The total amount paid for all permissions was less than \$18,000, and the average payment for each item was approximately \$80. Only 70 items were more than the objective of \$75, and these were distributed thus: 52 with Oxford University Press, 7 with Galliard Ltd., 7 with Novello, and 4 with Stainer & Bell.

In respect of hymns the copyright world thus reveals a confusing picture. No uniformity of procedure exists either on this continent or overseas. Sometimes it is very easy to obtain permissions and at other times it is extremely difficult. Authors and composers are pleased when their works are chosen, but now and then agents erect barricades by demanding inordinate fees. Some agents exact the largest fee the trade will bear, and yet give their clients a mere 5% of what they collect. They claim they are protecting the client from a public that desires to procure something for nothing. However, one has to ask whether or not this claim stands up to analysis. If the agent

(Continued on page 118)

Reflections of a Hymn Writer

F. Bland Tucker



Francis Bland Tucker, born January 6, 1895 in Norfolk, Virginia, is a distinguished Episcopal clergyman and hymn writer who lives in retirement in Savannah, Georgia. He has served parishes in Virginia, Washington, D.C., and Savannah, his last parish being Christ Church, Savannah (1945-67). In addition to being a member of the Joint Commission for the

Revision of the Hymnal (1937-46) and the Joint Commission on Church Music (1946-58), he currently serves on the Theological Committee which is working in anticipation of a revision of The Hymnal 1940.

Unless otherwise noted, hymn numbers in this article refer to *The Hymnal 1940*.

Hymns have always been a very special part of the church service to me. I go back to a time when on Sunday evenings the family would gather around the piano and sing hymns. We were taught to memorize hymns. My wife once discovered a list of about 30 hymns headed "Hymns F. Bland Tucker wants sung at his funeral,"—hymns enough for several funerals in her opinion.

The Editor of *The Hymn* asked me to relate how I got started writing hymns, events that prompted specific hymns, and my belief about hymns. I shall write only of my own experience, for it is only about that that I really know. I never thought of writing a hymn until in 1937 I was put on the Commission to propose a new hymnal at the next meeting of the General Convention of the Episcopal Church. This Commission produced *The Hymnal 1940*. Each of us was assigned a different hymnal to study, and to present hymns from it to be considered, and each was asked to look for possible material from other literature. In C.S. Phillips's book *Hymnody Past and Present* I found passages quoted from early Christian writings that he said had hymnic qualities, though written in prose. Among these were the Eucha-

ristic prayers in the Didache (The Teaching of the Twelve Apostles, probably written c. 110), chapters 9 and 10; and The Epistle to Diognetus, chapter 7, (c. 190). I paraphrased these in hymns 195 and 298.

One of the things that must be decided in writing a hymn is the meter. I had found the tune RENDEZ A DIEU in *Songs of Praise*, so I wrote 195 in that meter (9.8.9.8.D). The hymn set to TALLIS' ORDINAL was not kept in the new hymnal so I used that meter (C.M. or 8.6.8.6.) for 298.

There are other approaches to writing a hymn. On the same committee we were all asked to make a topical index of the hymns chosen. I wrote down among other topics "Home and Family," but then discovered that there was no hymn on that topic among those chosen. I looked in other hymnals but could find none (this was 40 years ago), so I tried to write one. I chose the meter 6.6.6.6.8.8. because there seemed to be more good tunes than words in that meter. I started from Ephesians 3:14-15 and then the Trinity suggested the home-parents, children, and the spirit of the family. When the tune RHOSYMEDRE was chosen for these words, the last line had

to be repeated, so instead I inserted an extra line of text. (Hymn 504)

Another beginning is to start with a SINE NOMINE tune and write new words for it. Vaughan Williams' great tuned SINE NOMINE was written for the great words of "For all the saints," but since in the Episcopal Church those words are apt to be sung only around All Saints Day, I ventured to write optional words for general use. The magnificent passage in Philippians 2:5-12, provided the basis for this hymn. (Hymn 366)

In our new Book of Common Prayer the first Sunday after Epiphany becomes "The Baptism of Christ," and, of all things, a theological student in Australia wrote asking me to write a hymn on that subject. I did this and it will appear in the third supplement of our present hymnal. I may add that that was the beginning of a delightful

correspondence with a "pen pal" whom I have never seen.

Only once did I have the experience of a hymn almost writing itself, and that was in a hymn that is in the first supplement to *The Hymnal 1940*. This hymn, published in *More Hymns and Sprititual Songs*, is "O Christ, our Savior who must reign." The last two verses came, rhymes and all, in just a few minutes.

Christopher Smart (born 1722), who has two hymns in *The Hymnal 1940* (314 and 320), wrote the profound statement that "the sin against the Holy Ghost is ingratitude." The more I think of it the more I believe he was right. And I agree with Ezra when he said "The joy of the Lord is your strength." (Nehemiah 8:10) The thing I love about hymns is that the underlying meaning of them is praise and thanksgiving, and that is the very heart of Christianity.

More on the Display of Hymn Texts

To the Editor:

My friend, Dr. Routley's arguments against placing the text of a hymn between the staves of music (see "On the Display of Hymn Texts, *The Hymn*, January 1979, 16-20,) seem sometimes correct and sometimes not.

1) It is true that placing the text between the staves (hereinafter referred to as "the practice") "distorts the manner of writing out poetry." Strictly speaking, so does placing part of a poem in an anthology on, say, page 42 and the balance on pages 43-44.

2) But this does not "totally confuse the eye." Not "totally" in any event, and confusing only those who are easily confused. Short of an almost total ignorance of what constitutes the form of a hymn text (normally a poem), and/or an almost total inability to create a conceptual whole out of not too

widely dispersed parts, I am convinced that Mr. and Mrs. Average Worshiper rarely are confused by the practice, and that, therefore, they know what the text says virtually as well as if they saw it in free-standing poetic form.

3) Knowing that the text is a poem, although not free-standing, does not, unless one is stupid, preclude reading it, enjoying it, and admiring its craftsmanship simply because its lines are set between the staves of music. If Dr. Routley's contention is true, the vast literature of the art song—in which text is distributed and adjusted to music as in any hymn, and sometimes far more freely—is a disaster. He may hold that there is a difference between the singer of an art song and the worshiper at hymn singing, but not fundamentally—text to music considered.

4) While for Dr. Routley there may very well be "the visual impact" of

seeing a stanza of poetry, his must be the sensitivity of very few individuals. I am not wholly insensitive to visual forms, but excepting a negligible few—such as in the poetry of e. e. cummings, I am not usually visually impacted on seeing a poem. I should guess most parishoners are not.

5) When asserting that the practice has encouraged “a contempt for short stanzas, and . . . an ignorance of . . . common meter tunes,” he may be right. But it is news to me, never having been aware of such contempt. I have always felt that what Dr. Routley calls “consequence” in a hymn is not a matter of S.M., C.M., or whatever meter, but largely of the *style of the music*. Compare, as examples, O TRAURIGHEIT and ST. DENIO. Because of its style, the former seems to me to be of greater “consequence.” Association and text no doubt color my judgment, but I should think the point clear, nonetheless.

6) The practice “encourages people to move to the wrong line each time a switch of musical systems takes place.” Perhaps, but the number of times (certainly not “each time”) this happens must be negligible, and then only as a momentary, relatively harmless lapse. Let me overstate by saying that people who do fall upon the wrong line would likely do the same when reading the text in freestanding form, and all the more so when the free-standing form appears beneath the music of a hymn and one tries to match it up with the notes some centimeters distant.

7) Editors are encouraged “to abridge texts so that not too many lines are within . . . the staves.” Maybe so, but I am inclined to doubt that this is a wide-spread practice, and certainly not in very many better hymnals.

8) The practice has contributed “to the inexpressive singing of hymns now so normal, since even the musician finds it difficult to carry in his or her

mind a text . . . presented to the eye as a series of disjointed syllables,” etc. Really! This is the last reason I would have given as contributing to inexpressive hymn singing. In fact, I’m inclined to disregard it as a reason at all. What kinds of minds is Dr. Routley thinking of when he says they are incapable of carrying in them relatively simple, though syllabified, words and short lines? Mr. and Mrs. Average Worshiper, let alone those stupid musicians, can’t possibly be as dense and helpless as Dr. Routley suggests.

Inexpressive hymn singing is the result of often ineffably dull, archaic, and irrelevant texts, often insufferably prosaic music (it’s *about* nothing), and poor leadership—beginning with the clergy, and going on down (or over) through the organists, choirmasters, and choir members.

Expressive hymn singing derives, in the first place, from having something to sing *about*—as text *and* music, and then from having a truly energizing tonal substance (music) to sing *with*. Neither of these is always and everywhere present; too often they are not.

There are, I believe, at least two good and valid reasons for the practice:

1) Mr. and Mrs. Average Worshiper read music (at least geometrically: up and down, as the notes go), and they, therefore, like to have the music in this close association with the text. Having had a hand in the preparation of two “official” hymnals, and thereby having been offered a good deal of advice by concerned parishoners, I have been surprised at how often (very often) they have pleaded for text between the staves, and have complained about having “to jump from the poem ‘down there’ to the music ‘up there.’” It has surprised me because I had not supposed Mr. and Mrs. A.W. ever paid attention to the music as something

they would read. After all, they never studied music!

2) Many people enjoy singing parts (harmony) and, to do this, they want their parts adjacent to the words—the nearer the better. Now I am aware that singing parts, in the minds of many purists, is at least a venial sin liturgically, for—so they aver, part-singing is an artistic, rather than a liturgical, emphasis. Some even try to make unison congregational singing a theological/doctrinal affair: the universal priesthood of believers is *one*. Ergo, unison (as one) singing is both correct and God-pleasing. Part-singing does not affirm the “we are one” position. (Many organists object to part-singing, too, but for the reason that the traditional 4-part harmony format prevents having their “kicks” as executants. “That format,” they object, “locks us into having to play the same harmony and voicing for stanza after stanza”—as though the hymnal should have been designed primarily for their delectation, rather for the singing congregation.)

This really is no good reason why one should not sing his part if he wants to if, in so doing, he is edified (as I know he can be), or why the hymn format should not accommodate him

as he reaches out for edification also in this way.

Sincerely,

Leland B. Sateren

(Professor Sateren, a well-known Lutheran composer, is on the faculty of Augsburg College, Minneapolis.)

Corrections

Please make the following corrections in your January issue for the article “On the Display of Hymn Texts.” Our apologies to Erik Routley and our thanks to him for pointing out these errors.

p. 18, col. 1, example (c): “*or immortality endures*” should be aligned (i.e. on the same vertical line as) “*praise shall employ . . .*”

example (d): “*brothers and sisters*” should be aligned with “*Christ is the King . . .*”

p. 18, col. 2: “Fight the good fight”: the word “*right*” in line 4 should be at the right hand end.

p. 19, col. 1: in the Fosdick quotation, the stop after “*wisdom*” should be a comma.

p. 19, col. 2: “Our God, our help”: there should be a one-line space between “*and our eternal home*” and “*under the shadow . . .*”

“Jesus shall reign”: “*sacrifice*” should be followed by a semicolon: that was the whole point of the paragraph.

Copyrights and Permissions

(Continued from page 114)

were to give his client 90% of the share, the agent might be able to substantiate his assertion. Some authors and composers, preferring to represent themselves, cancelled arrangements with their agents.

The number of authors and composers who desire that their work shall be used freely in the church is significantly high. After all, no one is making a living today by writing hymns and

composing hymn tunes. All artists, whatever be their chosen medium, create because of an inner urge and want to share their work with people. Those whose tools are hymns, and who seek to offer their gifts to praise and glorify God, must enjoy the freedom to create and merit our encouragement. Their presence among us is a blessing. What they create is tested in the crucible of time.

Fa-Sol-La or Do-Re-Mi: A Diary of Shape-Note Singings, Summer 1978

James Scholten



Arts for research in shape-note singing.

James Scholten is Associate Professor of Music Education at Ohio University. He has written on early American music and shape-note singing in *Contributions to Music Education*, *The Hymn*, and the *Journal for Research in Music Education*. This article is a result of the more recent of two grants Dr. Scholten has received from the National Endowment for the

Chattahoochee Sacred Harp Convention

The 126th Chattahoochee Sacred Harp Singing Convention was held at Wilson's Chapel near Carrollton, Georgia, August 5-6, 1978. Approximately 50 singers and 25 listeners were present at the morning session on Saturday, August 5.

This singing convention is the oldest continuous convention (1852) of all *Sacred Harp* singings. This particular convention uses the Denson Revision of the *Sacred Harp*, the best-known of all the *Sacred Harp* revisions. Most of these singers live in northwestern Georgia and northern Alabama. The current home of the *Sacred Harp* Publishing Company which publishes the Denson Revision is in Bremen, Georgia, where its Executive Secretary Hugh McGraw lives. Approximately 700 annual singings are held by these singers which publish an annual *Directory* of their singings.

The Convention was held in Wilson's Chapel, which was built by the *Sacred Harp* singer Matthew Wilson during the 1930s especially for *Sacred Harp* singings. The benches are arranged in the traditional square used at *Sacred Harp* singings; the use of knotty pine for the walls and ceiling act like a sounding board for the singing inside, giving it a highly resonant quality. The convention was fortunate to

have in attendance Robert ("Uncle Bob") Denson, the only surviving member of the Denson family which has published most of the revisions of this tunebook during this century.

Wiregrass Sacred Harp Singers

The August singing of the Wiregrass Sacred Harp singers occurred on Sunday, August 6, 1978 at Mt. Olive Baptist Church near Ariton, Alabama. Approximately 25 singers and 25 listeners were present for the afternoon event. These black singers use both the Cooper Revision of the *Sacred Harp* and the *Colored Sacred Harp* (1934, 1973) by Judge Jackson (1883-1958). Although no songs were sung from the *Colored Sacred Harp* at this singing, the tunebook is a fine example of Afro-American acculturation of an Anglo-American tradition. The book is similar to other four-shape-note tunebooks only in its notation; the words and music are distinctly Afro-American in idiom and style. H.J. Jackson, son of the late Judge Jackson, was chairman of the revision committee of 1973. Jackson was present at the singing and maintains a position of leadership in the Wiregrass Singers along with its current director, Dewey P. Williams, of Ozark, Alabama. The word "Wiregrass" with this group of singers comes from the description of Alabama as the "Wiregrass State." The Wiregrass singers hold around 20 annual singings.

The music is performed generally in the traditional *Sacred Harp* style: the shape-note syllables sung first, voice doublings by both men and women on the tenor and the treble parts, square singing arrangement for the singers so they can face each other. Yet the performance has certain Afro-American elements in it: the music tends to "swing" rhythmically and most song leaders move about the inside of the performance square in a type of patterned dance as they lead. Among many singers there is also a great amount of vocal embellishment that appears to be improvised. This group of singers is well-known in Alabama and has performed at the Festival of American Folklife sponsored by the Smithsonian Institute in Washington, D.C. as well as the World's Fair Exposition in Montreal, Canada.

Sacred Harp Singing, Asbury Church

The annual *Sacred Harp* singing of Asbury Methodist Church in Dale County, near Ozark, Alabama, occurred on Sunday, August 20, 1978. Approximately 50 singers and 50 listeners were present for the event. The singers used the Cooper Revision of the *Sacred Harp* which is traditionally used in southern Alabama. This revision of the *Sacred Harp* was made by W.M. Cooper of Dothan, Alabama in 1902. The book has been subsequently revised by him and others, most recently in 1960. Cooper added alto parts to many of the three-part American folk-hymns found in earlier editions of the tunebook, starting a trend which was ultimately picked up by the Densons in their first revision of the *Sacred Harp* (1936). The style of performance at this singing was identical to that of the Denson Revision singings; indeed, the quality of singing at Asbury Church was superb.

Both tunebooks have a large common repertory of songs that permit a

Sacred Harp singer to feel at home with either book. There are more 19th-century gospel hymns in the Cooper Revision than in the Denson, but few of them were sung at this particular singing. The current home of the *Sacred Harp* Book Company which publishes the Cooper Revision is in Samson, Alabama, where the company's Treasurer, James W. Aplin lives. The Cooper Revision singers in southern Alabama and northwestern Florida have 17 singing conventions which hold around 110 annual singings. Most Cooper Revision singers live in this area and in southern Mississippi, Louisiana, and eastern Texas. There are several hundred annual singings from the Cooper Revision in this wide area from northwestern Florida to eastern Texas.

Mississippi Sacred Harp Singing Convention

The 50th Annual Session of the Mississippi Sacred Harp Singing Convention was held at Bethel Church near Bruce, Mississippi, August 26-27, 1978. Approximately 70 singers and 50 listeners attended the Saturday session on August 26. This group of white singers uses both the Denson Revision of the *Sacred Harp* and the *Christian Harmony* in their singings. Although the *Sacred Harp* is a four-shape-note tunebook and the *Christian Harmony* is a seven-shape-note publication, these singers use the seven-shape-note syllables, *do, re, mi*, etc., with the *Sacred Harp* notation. The songs also tend to be sung more slowly by these singers than by the Alabama and Georgia singers. The basses and the altos were arranged differently than in Alabama and Georgia singings: basses face tenors, altos face trebles. In most other aspects the singing is like other *Sacred Harp* singings in the South; the quality of singing at this convention was excellent. This convention holds 34 annual singings; the president of the 1978

Convention was H.B. McGuire of Banner, Mississippi.

This convention mostly uses songs from the *Sacred Harp* because it is the predominant tunebook in this north-central area of the state. When this convention is held in the southeastern part of the state, the *Christian Harmony* is used more often than the *Sacred Harp*. The use of two tunebooks with quite different shape-note systems poses few problems for these singers because they use the seven-shape syllables for both tunebooks. This unique adaptation of seven syllables to the four-shape-notes of the *Sacred Harp* is due to the influence of William Walker's *Christian Harmony*. Where problems occur for these singers is when they attend Alabama Sacred Harp conventions that use the traditional *fa-sol-la-mi* syllables. The replacement of the seven syllables with the four syllables is not easy for most of these singers. Most *Sacred Harp* singers accustomed to the four-shape system would also find the Mississippi seven-shape system difficult to manage. Consequently, Mississippi *Sacred Harp* singers are rather unique in that their musical preferences tend more toward the *Sacred Harp* songs, but their solmization system uses the one found in the *Christian Harmony*. This pluralism, based on historical and cultural circumstances peculiar to their state, has caused a schism within the ranks of *Sacred Harp* singers which has tended to isolate Mississippi singers from their fellow singers in the other southeastern states. Yet Mississippians are proud of their indigenous *Sacred Harp* tradition which provides a unique contribution to the shape-note singing tradition of the Southeastern United States.

Pleasant Ridge Musical Convention

The 80th Annual Session of the Pleasant Ridge Musical Convention

was held in Porter's A.M.E. Chapel in Calhoun City, Mississippi, August 26-27, 1978. Approximately 30 singers and 50 listeners attended the session on Sunday, August 27. These are black singers who use the Denson Revision of the *Sacred Harp* and the *Christian Harmony* in their singings. The convention takes its title from the name of the rural church (no longer in existence) where it began 80 years ago. There are approximately 50 annual singings for these singers, including a state convention. The current president of the Pleasant Ridge Convention is Aubrey E. Enochs of Calhoun City, Mississippi.

These singers, like white Mississippi *Sacred Harp* singers, use the four shapes of the *Sacred Harp* with the seven-shape solmization of the *Christian Harmony*. Their performance incorporates many of the traditions of white *Sacred Harp* singing: voice doublings, shape-note syllables sung before the words, square performance area with the singers facing each other. They differ from the white singers in that they sing the song more slowly and some Afro-American traits are present. The songs tend to "swing" rhythmically and improvisation is present. Though some aspects of their performance are similar to those of the Wiregrass Singers, I noticed virtually no body movement on the part of the song leaders. One notable characteristic of these Mississippi black singers is the great frequency of vocal ejaculations and handclapping on the part of both the enthusiastic singers and the listeners. Although these singers are not as well-known nationally as the Wiregrass Singers, they are very well-known in Mississippi and provide a unique contribution to the rich folk music culture of this state.

(Continued on page 127)

The Composers Cornered

Austin C. Lovelace



Austin C. Lovelace, whose biographical sketch appeared in our April 1977 issue, is a distinguished minister of music, author, composer, and clinician. He is presently Minister of Music at Willshire Presbyterian Church, Denver, Colorado. A member of the Hymn Society's Promotion Committee, he is author of the recently published HSA Paper XXXI, Hymn Festivals.

This article is based on one of the same title that was published in the December 1978 issue of Choristers Guild Letters and is used with the permission of Choristers Guild. P.O. Box 38188, Dallas, TX 75238.

Composing a hymn tune is a most difficult assignment. One must at the same time be simple and profound. The melody (of prime importance) must be both uniquely memorable and yet suitably neutral to fit all stanzas. It must be able to stand alone as a piece of music and at the same time subordinate itself to the text. It was much easier for Beethoven to fashion a full symphonic movement out of the first four notes of his Fifth Symphony than it is to shape an eight or sixteen measure hymn tune. (Symphonic composers' contributions to hymnody are negligible.)

In the summer of 1978 the Choristers Guild Seminars at Colorado Women's College in Denver and Eckerd College in St. Petersburg offered a series of mini-sessions, one of which was on Composing Hymn Tunes. Most persons who came had never tried writing hymn tunes before and were a bit dubious as to their ability to compose.

The following considerations were discussed as a basis for work. First, one must start with a text in mind, for it will have poetic problems of feet, accents, meter, and metrical design which must be understood and solved. The mood of the text will determine what tonality is to be used (major, minor, modal). Next the composer must

determine where the axis of pitch will lie—in an octave from DO to DO; in an octave from SOL to SOL; or in a larger or smaller range. (HYFRYDOL lies mostly within five notes, with the sixth appearing only once.) Congregational usage limits range and tessitura, with the latter critical. Rhythmic considerations involve meter (duple or triple), pulse, syncopations, rests, and tempo. Melodic patterns will involve the opening motive (which should be memorable and ear catching), repetition and variation of material, contour, keeping tension in the line, and form and development. Diction problems have to be considered and solved. Cadences must be prepared. (As an example, the class considered various ways of getting from RE to DO by leaps and rhythmic alterations.)

At Denver students used contemporary texts by such writers as Fred Kaan, Brian Wren, and F. Pratt Green. But at Eckerd, an unusual situation developed. At the first session, the Rev. Bev Johnston asked if the class was for poets also. During the week he wrote three new hymns, one of which the class decided to set so they could discover the variety of approaches open to composers, and to compare their work with each other on a single given text about the Bible—with the author

present to offer his comments. All tunes were placed on the blackboard for examination, suggestions, criticism, and plaudits from the rest of the class. Sometimes suggested changes were accepted—other times the composer presented a logical case for keeping the status quo.

It is interesting that five of the tunes are in minor (or modal), with the first two or three having characteristics of early American folk tunes; but the

third and fourth are more clearly in a traditional minor pattern. Note also the variety of time signatures: 2/2, 4/4, 6/8, and 6/4. The two major mode settings treat the text with more cheerfulness. It is interesting to study the use of repetition and variation in the basic AABA form. Harmonizations were not made for lack of time, but harmonic treatment would be an important factor in the final product.

It Can be Closed Though Open

7.6.7.6.D.

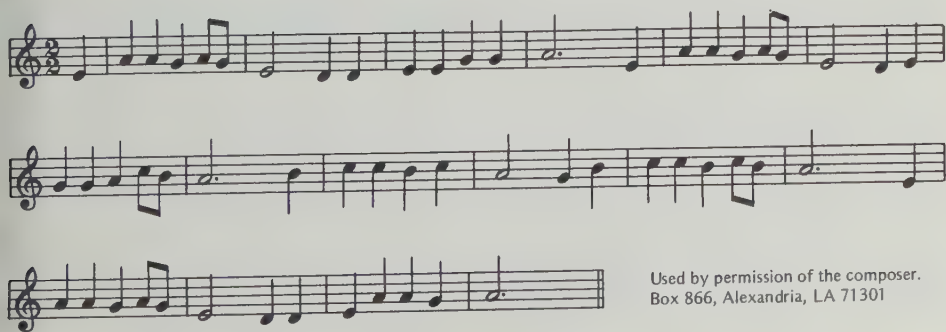
*It can be closed though open,
It can be lost though found;
This Book which through the ages
Has nurtured faith profound.
It tells of ancient people
And speaks of deeds long past,
Yet haunts us with its knowledge
Of how our lives are cast.*

*Poised like a mighty rocket
To launch us into space,
Walk in with waiting wonder
And lift off into grace.
For poised with throbbing promise
The Scriptures come alive
When earth-bound creatures read it
And let God be their guide.*

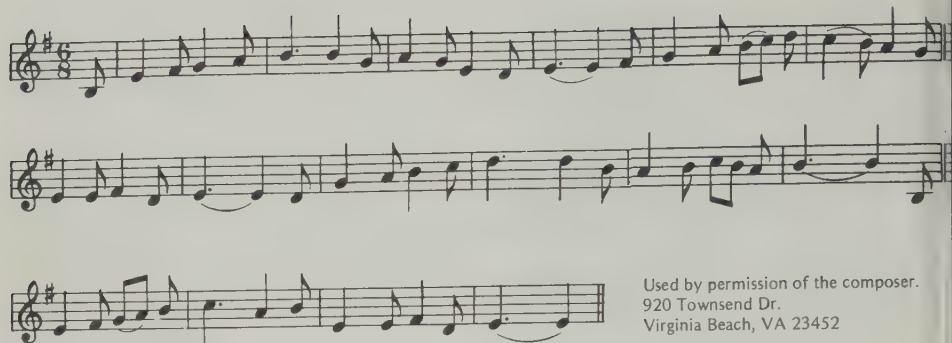
*Though mired in earthly strivings,
Blocked out by pride and fear,
The splendour of our birthright
Unfolds in Christ's good cheer.
So glory to the Father
And praises to the Son;
All hail the Holy Spirit,
Eternal Three in One.*

Rev. G.B. Johnston, 3119 South Drive,
Burlington, Ontario, Canada L7N 1H6
(Used by permission of the author)

Jerome Malek

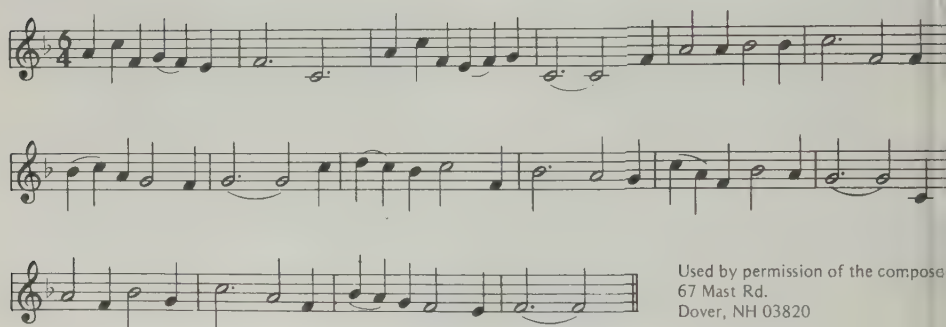


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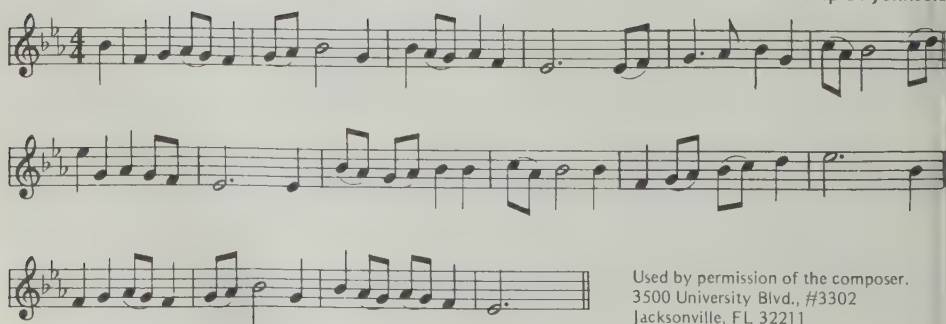
"Eckerd"

Jeannie Goodwin



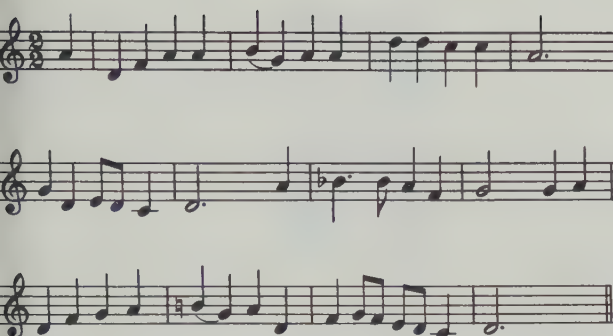
"Cranston"

Philip D. Johnson



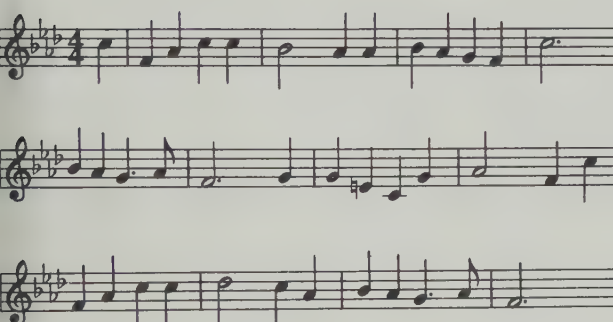
"Cy Mund"

Gary R. Gray



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Vero Beach, FL 32960

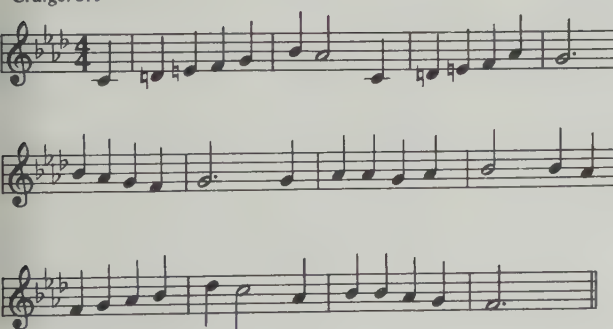
Alden Biely



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Cleona, PA 17042

"Craigcroft"

Mary Craig Anderson



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St. Petersburg, FL 33712

What is the value to the reader? Study of these tunes and text can help one to be more discriminating in choosing musical settings of hymns and anthems by asking if the composer has made a setting which brings out the best features of the text in a style and idiom with which you and your congregation

would be at home and happy. If one setting doesn't appeal, find another—or perhaps write one yourself. You will quickly discover that writing a good tune is a difficult craft demanding inspiration, perspiration, and dedication.

Hymns in Periodical Literature

James A. Rogers



James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee.

National Association of Pastoral Musicians, *Wedding Issue, Pastoral Music*, October-November 1978.

This issue is devoted in its entirety to "Parish Weddings." Nine different articles range from a liturgical model to a list of suggested wedding music.

The review section of the same issue contains a brief article on the historical use of hymnals in the Roman Catholic Church which is followed by reviews of four current Catholic hymnals: *The Catholic Liturgy Book* (Helicon Press), *Worship II* (G.I.A. Publications), *The Book of Sacred Song* (The Liturgical Press), and *The People's Mass Book* (World Library of Sacred Music).

Peter T. Stapleton, "Golden Sunbeams—A Look at Popular Sacred Songbooks 1850-1885," *Music*, November 1978, 56-57.

This is an examination of the cultural significance and function of these 19th century collections. Stapleton contends that these songbooks served as an outlet for emotional expression in a pre-Freudian age and held out hope in a time of war and depersonalization (industrialization). A profitable field for their publishers, the songbooks reflect values unique to their period and comprise a genre of uniquely American music and lyrics.

Pearl Williams-Jones, "Afro-American Gospel Music: A Crystallization of the Black Aesthetic," *Ethnomusicology*, Sept. 1975, 373-385.

John E. Taylor, "Somethin' On My Mind: A Cultural and Historical Interpretation of Spiritual Texts," *Ethnomusicology*, Sept. 1975, 387-399.

Portia K. Maultsby, "Music of Northern Independent Black Churches During the Ante-Bellum Period," *Ethnomusicology*, Sept. 1975, 401-420.

Portia K. Maultsby, "Selective Bibliography: U.S. Black Music," *Ethnomusicology*, Sept. 1975, 421-449.

Ethnomusicology devoted its entire September 1975 issue to black music in the United States. Several of the articles are of particular interest to hymnologists.

In "Afro-American Gospel Music" Williams-Jones traces some of the sources of black gospel music and lists traits which are of distinctly African origin.

In "Somethin' on My Mind" Taylor examines a large number of spiritual texts to determine the cultural significance they had for the many generations of black slaves who sang them.

"Music of Northern Independent Black Churches" by Maultsby gives a historical perspective for the development of two separate musical traditions among blacks in the late 18th and 19th century North.

The "Selective Bibliography" contains a large section on religious music including writings of interest to hymnologists.

Brian Wren, "Genesis of a Hymn," *Bulletin of the Hymn Society of Great Britain and Ireland*, September 1978, 39-45.

It is seldom that one has the opportunity to experience with a artist the process involved in his creation. We are privileged to do just that with Brian Wren. Through "Inspiration, Planning, and Composition" we re-create with this British hymn writer the hymn "Resurrection Now."

S.A. White, "Why Aren't They Singing?", *Modern Liturgy*, November 1978, 24.

The author treats six factors which relate to the quality of congregational singing (motivation, preparation, words and music, leadership, musical range, and sound reinforcement) and offers practical suggestions related to each of them.

Michael Oppen, "Spiewojcie Madrze—

Fa-Sol-La or Do—Re-Mi
(Continued from page 121)

The Songs

Most of the songs sung at all these singings were 19th-century American folk-hymns such as B.F. White's THE MORNING TRUMPET. The next most popular category of songs were those of the New England psalmists such as Oliver Holden's CORONATION. There were very few 19th-century gospel hymns sung at all, the exception being, DON'T GRIEVE YOUR MOTHER from the *Christian Harmony*, which was sung by both black and white Sacred Harp singers in Mississippi. 20th-century folk-hymns like Palmer Godsey's MY SHEPHERD GUIDES, were only sung by the Denson Revision singers in Georgia.

Songs sung at all the singings attended were the anonymous NEW BRITIAN or AMAZING GRACE, Holden's CORONATION, and Jeremiah Ingall's NORTH-FIELD. All three groups of White singers

Popular Hymnody in the Polish Catholic Tradition," *Pastoral Music*, December-January 1978-79, 39-40.

For Poles, singing is often an integral part of celebration, as in a wedding. The singing is not incidental to the action, but forms an important part of the whole ritual. In the same way the vernacular hymns sung in Polish parishes were never viewed as something "extra"; rather they formed a part of the ritual. This view of hymn singing was significantly different from that in a more typically American parish where such singing was often restricted to novenas and the Stations of the Cross.

Oppen describes the strong vernacular hymnic tradition among Polish-American Catholics. This article is of particular interest to those concerned with the development of vernacular hymns suitable for the Catholic liturgy.

sang White's THE MORNING TRUMPET and Ananias Davisson's IDUMEA, both well-loved folk-hymns. Both groups of black singers sang some folk-hymns not sung at all in the white singings such as W.F. Moore's RAGAN, Wm. L. William's RETURN AGAIN, and the anonymous MY HOME. One particular folk-hymn, EXHILARATION, by T.W. Carter, was sung several times during the day by the group of black Denson Revision singers in Mississippi.

The older songs in both revisions of the *Sacred Harp* seem to be the ones most preferred. For those of us who are very concerned about the future of New England psalmody and American folk-hymnody among the shape-note singers of the Southeast, the preferences of the singers visited in the summer of 1978 attest to the enduring qualities of these unique forms of American music.

A New Hymn

Creating God, Your Fingers Trace

Paraphrase of Psalm 148

Suggested L.M. Tunes: SONG 34, DUKE STREET, and TRURO

*Creating God, your fingers trace
The bold designs of farthest space;
Let sun and moon and stars and light
And what lies hidden praise your
might.*

*Sustaining God, your hands unhold
Earth's mysteries known or yet untold;
Let water's fragile blend with air,
Enabling life, proclaim your care.*

*Redeeming God, Your arms embrace
All now oppressed for creed or race;
Let peace, descending as the dove,
Make known on earth your healing
love.*

*Indwelling God, your gospel claims
One family with a billion names;
Let every life be touched by grace
Until we praise you face to face.*

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Jeffery Rowthorn, 1974



Jeffery W. Rowthorn is Associate Professor of Worship, the Divinity School and the Institute of Sacred Music, Yale University. A native of Wales, he holds degrees from Cambridge and Oxford Universities, and from Union Theological Seminary, New York City. He has written hymns since 1974 and is editor of a Worship Supplement (111 hymns) for use at Yale Divinity School. An ordained Anglican clergyman, he is now a priest in the Diocese of Connecticut. He is active in planning and leading festival services, including one held in 1978 at New York's Riverside Church to mark the 50th anniversary of the founding of the School of Sacred Music, Union Theological Seminary.

This hymn is one of two winning hymns in the Hymn Society's New Psalms for Today competition. The second hymn will appear in our July issue.

Hymnic News

Rural Hymnody Symposium Scheduled

The Berea College Appalachian Center, with the support of a grant from the National Endowment for the Humanities, will sponsor a Symposium on Rural Hymnody, April 27-29. The Program Committee (Daniel Patterson, Archie Green, William H. Tallmadge, and Loyal Jones) has invited scholars in this field to read papers. The dozen papers include such diverse topics as "The Old Way of Singing: Its Origins and Development" (Nicholas Temperley), "The Pennsylvania Spiritual" (Don Yoder), "Black Spirituals: A Manifestation of the Black Aesthetic Concept" (Portia K. Maultsby), and "Wyeth's Wellspring" (Richard H. Hulan). The program also includes sessions of shape-note singing, of lining hymnody and gospel hymnody, and attendance of a nearby rural church service.

The full program of the Symposium on Rural Hymnody can be secured from Loyal Jones, Berea College Appalachian Center, CPO 2336, Berea, KY 40404.

United Methodists Compiling Supplement

The United Methodist Church has announced that it will issue a Supplement to its *Book of Hymns* (1964). The Supplement Committee, which met at Nashville in February, is chaired by Jane Marshall, well known composer of Dallas, Texas. Editor of the Supplement is Carlton R. Young of the Can-

dlar School of Theology, Emory University, Atlanta, Georgia, who is also President-Elect of the Hymn Society. Other committee members are Sara Collins of Fort Wayne, Indiana and Secretary James A. Rogers of Springfield, Illinois, Chairman of the Hymn Society's Promotion Committee.

Anyone with suggestions or material for consideration may write to: James A. Rogers, Secretary, Hymnal Supplement Committee, First United Methodist Church, 501 East Capitol Ave., Springfield, IL 62701.

Catholics Establish Center for Hymnological and Ethnomusicological Studies

On October 3, 1978 the Haus der Kirchenmusik, a new center for research in ethnomusicological and hymnological studies, was formally dedicated. This international institute, located on the grounds of the Benedictine Abbey of Maria Laach in the Rhineland of West Germany, grew out of a symposium on music for missionary lands which was held over three years ago in Rome. The symposium was attended by musicologists and musicians from 16 countries, who agreed to establish an institute to house the archives in European hymnody assembled over the past decade and to develop an archive of materials supplied by missionaries and ethnomusicologists. This project was undertaken by the Consociato Internationalis Musicae Sacrae in response to the desires of the Vatican Council to cultivate the musi-

cal traditions of all peoples and suitably incorporate them in worship.

The institute has a threefold purpose: (1) to collect, classify, and investigate the hymnological sources in countries with a European culture reflected in the religious music of the people with an eye to using this music according to the directions of the Constitution on the Sacred Liturgy; (2) to promote ethnomusicological research in non-European musical cultures and to collect the results of investigations in a tape and recording library; and (3) to show special interest in the relationship between indigenous music proper to individual peoples and the great Christian musical culture common to all peoples, especially Gregorian chant. The institute will thus have a three-part division, each directed by a university level professor: a section concerned with hymns in all European tongues, a section devoted to non-western music, and a section for the continuing study of Gregorian chant. (This report is adapted from that of Monsignor Richard J. Schuler, Editor of *Sacred Music* (fall 1978 issue). See his article for a fuller description of this new center.—Ed.)

Oliver Seth Beltz, 1887-1978

Rodney H. Mill

(Mr. Mill is on the staff of the
Music Division of the Library
of Congress.)

On Saturday evening, December 16, 1978, Oliver Seth Beltz, Ph.D., passed away in the Los Angeles area. Born 91 years ago to a German immigrant family in the Midwest farming region, he began his career as a young man directing choirs, teaching music and singing at camp meetings and evangelistic meetings. When through faulty techniques while a student in a

private studio his voice suffered some deterioration, he launched into a thorough study of voice production, determined that such a fate would befall no student of his.

After graduation from the Northwestern University School of Music he served 23 years on its faculty and from 1932-46 as Department of Church and Choral Music Chairman. In 1946 he was appointed Professor of Voice and Choral Director at Washington Missionary College (now Columbia Union College) in Takoma Park, Maryland, retiring from that position in 1950. He remained in the Washington, D.C. area until 1957, teaching voice privately and directing his Motet Choir. Then he accepted the position of Minister of Music at the Seventh-day Adventist Church at Loma Linda University near Los Angeles.

During the 1940s and 1950s he engaged in research into the hymnody of the Hutterites in the Northwest United States and Canada, making several field trips to gather data. During a considerable portion of his career he worked at compiling a hymnal intended for the musically sophisticated, which he finally published in 1970 under the title *Te Decet Laus; a Hymnal for the Musician*. It was well received and soon sold out, necessitating a second edition, now in press. He had also for a number of years been working on a massive hymnology project which remained incomplete at the time of his death.

HSGBI To Meet at Birmingham

The annual Conference of the Hymn Society of Great Britain and Ireland will be at The Queen's College (an Anglican theological college) July 24-26. The program will include reviews of recent hymnals, lecturers on the sociological background of Victorian

hymns (Lionel Adey), on *The Olney Hymns*, and on the way a contemporary hymn writer sees himself against his background (Fred Pratt Green). John Wilson will devote a full morning's session to the question, "What can the pewperson really sing and why?" As usual the Conference will include an Act of Praise involving congregational singing from a specially printed booklet of hymns. Further information can be obtained from The Rev. Alan Luff, Secretary, The Hymn Society of Great Britain and Ireland, The Vicarage, Penmaenmawr, Gwynedd LL34 6BN, United Kingdom.

IAH To Meet at Regensburg

The International Fellowship for Research in Hymnology (IAH refers to the German: International Arbeitsgemeinschaft für Hymnologie.) will meet July 30-August 4 at Regensburg, Germany on the Danube River. The IAH meets in summer study conferences every two years. The last conference was at Erfurt, East Germany, in 1977. The theme of this year's study conference is "International and Interconfessional Hymnology: Work and Problems." The Hymn Society of America will be represented by President-Elect Carlton R. Young, who will present a paper on the conference theme. Further information on the IAH meeting can be secured from Dr. A. Casper Hondebers, Nieuwe Kijk in 't Jatstraat 104, Groningen, The Netherlands.

Bethany Lutheran Seminary Catalogs Hymnal Collection

Under the direction of Mary Birmingham, the Bethany Lutheran Theological Seminary in Mankato, Minnesota has completed cataloging a col-

lection of more than 400 hymnbooks. Most of these are from the 19th century but some date from as early as the 16th century. Among the languages represented are French, Danish, Finnish, Swedish, Norwegian, Icelandic, German, and Latin. A microfiche copy of the title pages of all the volumes in the collection is available for \$1.00 from Mary Birmingham, Bethany Lutheran Theological Seminary, 909 Marsh Street, Mankato, MI 56001.

Southern Harmony Still Available

The Hymn has received inquiries from readers concerning the availability of the reprint of the 1854 edition of South Carolinian William Walker's shape-note tunebook, *Southern Harmony*. This facsimile reprint, published by Pro Musicamericana of Los Angeles, is available from HSA member Glenn C. Wilcox, Box 649, Murray, KY 42071. The price is \$6.50 plus 75¢ postage, a total of \$7.25.

Summer Church Music Activities to Feature Hymnody

The Hymn has received announcements of several summer activities that will feature hymnody. At some of these meetings the Hymn Society will be represented on the program. In this summary report sources to contact for more detailed information will be indicated.

Beginning June 11 is the Rensselaer Program of Church Music and Liturgy at St. Joseph's College, Rensselaer, Indiana. This annual workshop will include congregational music supplied by two Catholic publishers, sessions for guitarists and organists, and training for song leaders. (Contact: Rev. Lawrence Heiman, St. Joseph's College, Rensselaer, IN 47978.)

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Reviews

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Catherine Winkworth: The Influence of Her Translations on English Hymnody by Robin A. Leaver. 1978. 198 p. Concordia Publishing House, St. Louis, Missouri. \$14.25.

Here is a fine little study of the most familiar and influential English translator of German hymns. The author never quite makes that case, exactly; he doesn't need to. The wide distribution of the texts is documented here, and their great popularity is known. The case needs no arguing.

Miss Winkworth's dominance has several curious aspects, however. One of these is the constellation of background influences which so clearly in-

fluenced her work. Most of these influences were alien to the spirit of the original German texts, and have been skeptically regarded by most of the English-speaking theological descendants of Luther and of—at least—most of the other German Lutheran hymnographers. Winkworth was born and raised in a matrix of assertive Calvinist evangelicalism, and attributes to it the orientation of the basic theological sensitivities. She was tutored, nurtured, and encouraged by several Unitarians, notably Martineau. And, for a substantial period, she was also under the tutelage and influence of several "board-church" Anglicans. Thus the irony: that American Lutherans are

profoundly indebted for much of their access to the best of German hymnody to someone of the several strands of whose theological lineage they have often been so pointedly skeptical!

Equally dubious portents must be seen in Winkworth's style of life in church and society. She was an assertive, consistent, and recognized feminist a 100 years ago and more. She was capable of an articulate, even passionate, ecumenism: "These hymns have been translated, not so much as specimens of German hymn-writing as [to help and cheer] those who must strive and suffer, and to make us feel afresh what a deep and true Communion of Saints exists among all the children of God in different churches and lands." Her devotional style was scarcely congenial: she described one text as sounding like "a bit out of the Augsburg Confession done into rhyme." How could anyone be less suited, by training and temperament, to the task to which she set herself?

Nevertheless, as Leaver points out, there were factors in her background and constitution which more than outweighed these: an instinct for intimacy in devotion, which was fortunately linked with an equally instinctual aversion to mere sentimentality; an instinct for the mystery of the holy; a clear and well-informed sense of the dynamics of corporate worship; and, most of all, an integral sense of the primacy of grace as the basis and precondition of the response of praise. How much grief could have been averted—and still could be averted—by attention to that one simple rubric distilled from her work, namely, "a clear understanding of the nature and purpose of hymns and hymn-singing as being *vehicles of praise and devotion* for the people of God." (The words are Leaver's, the italics mine.)

Leaver's comments on Winkworth's methods are instructive. Of particular interest are his observations on the matters which induced Winkworth to depart from the original. She altered the metrical form if, in English, the meter of the German original did not appear to her to do justice to the tone or point of the text. (Some of her less effective renderings are the results of her attempts to honor the metrical pattern of the chorales with which certain texts were associated.) She departed from the original if, in her judgment, the theology expressed was faulty, or its expression misleading. She didn't hesitate at all when a matter of taste was at stake. In many cases—and some of them cited without comment in Leaver's book—her translation is clearly an improvement over the original.

Some changes were made, to be sure, at some cost. Leaver cites Leupold on her translations of Luther, which "usually . . . aimed at a more polished and elegant style than was really justified in view of Luther's angularity." But if the hymn is to be, in fact, a *vehicle of devotion*, rather than a monument to a hero or a piece of slavish, if dispassionate, scholarship, then the wisdom of Winkworth's way is clear. (In this connection her comment on the damaging influences of musical purists is instructive. Ironically enough, the best translator of German hymns would doubtless be less than pleased, in this respect, with the hymnal of the new *Lutheran Book of Worship*.)

This is an able piece of work. Leaver not only provides a wealth of important material on Winkworth's life and work; he manifests the scholar's discrimination in the use of secondary sources, and he provides ample notes, indices, and a complete listing of the translations.

The content of the book is excellent in every respect. The price is appalling.

Gilbert E. Doan, Jr.
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Wings of Song: 30 hymns by Moir A.J. Waters. 1978. Available from the author, 383 Wharnecliffe Road North, London, Ontario, Canada, N6G 1E4: \$2.50 postpaid (soft bound)

This is Dr. Waters' second volume of hymns. The first, *Make a Joyful Noise*, was reviewed by Dr. John B. Corston in the July, 1978 issue of *The Hymn*. *Wings of Song* is in the same format.

The hymns are set one to a page on alternate pages and facing each hymn is a devotional meditation. It is a happy combination. The devotional material is relevant to the theme of the hymn and frequently gives an insight into the events and circumstances which inspired the verses.

Overall, there is a quality of sincerity. We are privileged to share in a simple faith, simply expressed. There are no histrionics, no complicated imagery to obscure the line of thought. There is, nonetheless, an air of complete conviction and, at times, an irrepressible excitement—as when "Love's power lights up our praise."

Dr. Waters does not often move into verse except from a scriptural base. Five of these thirty hymns are direct paraphrases and many more are belief sermons in verse on a specific text. All of them are linked to "the Word" through the meditations. Nowhere in this volume is the author's conviction and optimism more in evidence than when he writes of the "Power of the stored-up Word":

*In every circumstance of life
There is a word to cheer;
It sets my feet upon a rock
It conquers every fear.*

© 1978 by Moir A.J. Waters.

Moir Waters, now retired after more than forty years of active ministry and, by doctor's orders, prohibited from preaching, still finds a way to present a simple, direct message. He writes his hymns with a sense of urgency, as though he feels a continuing demand upon him to respond to the spiritual needs of others. Many will feel that he succeeds admirably, as in the following lines:

*Thus strengthened by Thy spirit, Lord,
We share, with those who heed,
The same strong consolation
That comes to all in need.*

© 1978 by Moir A.J. Waters

Some of the hymns are for special occasions: the induction of a new minister, reception of new members, Remembrance Sunday, Bible Sunday. There are two carols for Christmas, a series for Lent, Holy Week and Easter, including a moving piece of imagery in "The Hand in Blessing o'er the Cup." But mostly the themes lend themselves to a broad general use. The tunes suggested are well known and, for the most part, fit the words without undue strain on either melody or meter. There is some duplication of tune suggestion and one or two cases where a tune of lighter texture might be used to good advantage. The selection of alternatives is simplified by the provision of the meter for each hymn.

In only one case is a tune reproduced, and then only as a simple line of melody. This is for the delightful "I, Simon Peter," a cameo in five stanzas, folk-song style, set to a melody from a French medieval carol. The verses should have special appeal to young people and will provide them

with sample scope for inventive accompaniment.

It would be remarkable if the work of so prolific a writer of hymns was consistently of the highest quality. Sometimes, one feels that, in the urgency to communicate an idea, there is a slight sense of strain, a hesitation in the flow. But these are minor flaws, few and far between, and the general quality of Dr. Waters' writing is such that it is now being given well-deserved recognition over a wide field. His hymn "Herald! Sound the note of judgment," which already appears in the Canadian Anglican-United Church Hymn Book has also been included in the *Lutheran Book of Worship* published in the United States in September, 1978.

Some of the material in *Wings of Song* is worthy of the same wide circulation; all of it is a deeply personal statement of faith.

John Little
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Above the Noise: A Handbook on Worship, Christian Education and Music by Peter Waring. 1973. 146 p. Available from the author, 1299 Washington St., Bath, ME 04530. \$5.50 post paid (soft bound)

The title, which is a quotation from the first stanza of the hymn "Where cross the crowded ways of life," does not tell us that this is a "handbook about worship, Christian education and music," nor does Mr. Waring say what "noise" he has in mind. But let us look beyond the title.

This paperback book is large in size and content, consisting of 146 pages (many double-columned) and set in fairly small type. In addition, there are 60 pages of hymns and canticle settings, of which 45 pages are Waring's

compositions. Addressed to church musicians, clergy, Christian education teachers, choir members, and congregations, the book's extensive use would seem to require a copy for each person, especially if the author's music is to be used.

The main argument set forth in the introduction, and frequently reiterated, is that the materials of worship (texts, musical settings, particularly hymns) should be studied and practiced in advance by all the categories of participants mentioned above. The largest part of the book presents digests of scripture readings and psalms together with the proper collects for the three-year cycle, with recommended hymns and anthems. In a separate section of the book addressed to the church school, Waring offers detailed suggestions for the study of different topics with related scriptures and hymns. Much thought went into these parts of the book, but unfortunately because of later revisions of the Lectionary by the Episcopal and Lutheran churches, the musician will now need to consult the Lectionary and make the necessary adjustments to the recommendations.

There is a ten-page discussion of "Hymn Tunes and Styles" which offers guidance in evaluating the musical worth of various types of tunes, from plainsong to Graham George's *THE KING'S MAJESTY* (1940). So much has been happening in hymn writing since 1940 that one regrets that none of the new developments are represented. The eight-page discussion of chanting is instructive, quite thorough, and could be helpful to choir members and congregations, as well as to organists who are learning chant. Organ music is mentioned in the bibliography but it includes only three slight pieces by Vaughan Williams. In addition there is

a useful index to the psalms and an index to passages of scripture. An illustrated choreography of "Benedictus" by Roberta P. Lester has been included which could be useful to a Christian education department wishing to utilize dance.

A small number of anthems are recommended for inclusion in the three-year cycle. Among them is a collection of *Anthems for the Church Year* by Schafenberg and Waring, published in 1957 but now out of print. The author also recommends the *Concord Anthem Book* (1925), which set a standard for its time, but has been superseded by many fine anthem collections, superior in scholarship and practical usefulness. As to Waring's hymns and canticle settings, they should be looked at as critically as one would any other new music. In his detailed music recommendations the author frequently recommends his own settings in preference to those found in the hymnals.

The principle purpose of the book seems to have been to provide a plan for coordinated planning and study of worship materials. Certainly this is a worthy project for study groups and church school classes, although one wonders how it would work out when church schools have curriculums that they might be reluctant to put aside. The book can also be a very helpful guide in many ways for the church musician, and could stimulate him in the direction of creative thinking and investigation of his own.

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Songs of Life. The Bruderhof Songs book. Compiled and edited by the Hutterian Society of Brothers from Eberhard Arnold and many other sources. Marlys Swinger, music editor, Gillian Barth, art editor. 1977. Plough Publishing House, Hutterian Society of Brothers, Rifton, NY 12471. 543pp. \$9.00

For many years, the Hutterian Society of Brothers has been represented in numerous churches through the beautifully designed Community Playthings used in nursery schools and kindergartens which are manufactured at its Woodcrest Bruderhof at Rifton, New York. Now the public is able to learn more about the Society's life in community and worship through this first publication in America of one of its hymnals. *Songs of Light* is the first hymnal to be printed and put on the market by that segment within the Hutterian Society that traces its inception to the leadership of Eberhard Arnold (1883-1935) in the Germany of the 1920s. This was begun as a Christian movement that saw itself firmly rooted in the Anabaptist heritage. Its followers sought and found affiliation with that body which even today keeps this vision alive, namely the Hutterian Brethren. Apart from that, the Arnold group had a history of their own marked by persecution during the Third Reich and subsequent migrations, until after World War II they settled permanently in this country. There are now three *Bruderhöfe* or communal settlements in the United States and one in the United Kingdom.

Throughout their existence, worship and singing have played a very important part in the life of the Brothers. This songbook is a selection and compilation of those old and new hymns and songs that have been most meaningful in their tradition, coming both from without as well as from within.

their own communities. The preface by Elder Merrill Mow is a very good, concise statement on the history and essence of the Hutterian Society of Brothers as it pertains to the followers of Eberhard Arnold. "A Word from Eberhard Arnold on Singing" provides some theological background for their hymnody.

For several reasons the term "songbook" is a very fitting description of this collection. First, it contains not only hymns and anthems but also religious and secular folk- and art-songs. Secondly, "songbook" is the closest English equivalent for the German *Gesangbuch* or *Liederbuch*. Thirdly, the arrangement of the body of songs differs markedly from that usual in church hymnals.

Songs of Light is divided into three parts: General (263 songs), Christmas, including Advent (78 songs), and Easter (35 songs). The scope of the hymnal spans the range from plainsong to popular tunes, and from the Middle Ages to the present. Its approach is ecumenical and international with a very large selection from German hymnody. An index of topics provides access through subjects and two indexes—one of German, the other of English first lines and titles—access to the songs themselves. General topics include, for example, Discipleship, Expectation, Spiritual Fight and Victory, Fire and Light, Humility, Jesus, The New Age, Peace, Surrender, Unity.

The largest number of songs are found under "Fire and Light" (42), "Jesus" (41), and "Repentance and Forgiveness" (38). Within the section of general songs—which are not arranged in any particular order—several groups stand out. The section begins with seven American spirituals. Numbers 155-209 are spiritual poems by Eberhard Arnold, some of them in co-

authorship with his wife Emmy and dating back as far as 1907. (The hymnal is dedicated to Emmy Arnold who is living at the Woodcrest Bruderhof.) Most of these songs were very fittingly set to music in four parts by Marlys Swinger. Another group of songs is made up of poetry by the two Christoph Blumhardts, father and son (nos. 238-249). A small group (nos. 142-146) is from the hymnody of the old Hutterian Brethren. The section concludes with eight anthems.

This hymnal will appeal especially to two types of users. Those who have long wished for a way to share with their English-speaking friends long-cherished German chorals and other songs in good translations will find it to be a most satisfying source. Beyond that, it offers spiritual songs from the 19th-century Pietist strand of German hymnody and more contemporary ones not easily found elsewhere in German, much less in English versions. Exactly one third of the entire contents—125 songs—have the original German text printed along with the English. Many more are included that are given only in English translation. The translations themselves are the result of painstaking efforts of many talented members of the community rather than of one person. In this regard, however, the user might wish that there were an additional index listing authors, translators where such can be identified, and composers or musical sources.

Inasmuch as this hymnal has grown out of many years of living together in a communal Christian society, the increasing number of Christians following the same way of life might find there many songs that speak to them. However, users must be aware of a trait that pervades many of the *Songs of Light*. It can best be described as a

mysticism of community and of light and fire. The Brothers have been nurtured not only by the Anabaptist tradition but also by the idealism of the German youth movement of the early 20th century with its cultivation of folkloristic traditions. This results in the great importance of the summer solstice, torches, fire, light, and similar symbols. The synthesis is a special kind of Bruderhof mysticism which has found its way—perhaps quite unconsciously—even into some translations. For example, in Zinzendorf's *Herz und Herz vereint zusammen*, the term *Liebesflamme* was rendered as "love's flaming torches" (15:5). In Scheffler's *Ich will dich lieben, meine Stärke*, the 17th-century mystic term of *schönstes Licht* was transformed into "sacred fire" which necessitated changing the immediate context as well (83:1). In some cases, especially certain songs by Eberhard Arnold, we know that the poetry was written by a Christian for Christians only because we know the story of this man who was unshakably dedicated to a life in Christ and in community and firmly rooted in deep faith.

In Bruderhof mysticism, Jesus is likened to the *Sonnen-Rad* ("sun-wheel") which is traditionally rolled down steep mountainsides on the night of the summer solstice, blazing in the light of the burning branches which are wound around its spokes (158:4). Symbolism of this kind will be meaningful only to those who are familiar with these customs and are not offended by their paganism.

The Brothers are also still singing several songs of the German youth movement that were later adopted by the youth organizations of the Third Reich. Although this is by no means a fault of the songs, nevertheless one wonders at the fact that the Brothers would perpetuate anything remotely

associated with that ideology which persecuted them so harshly and which was their Babylon and Antichrist.

However, with a certain amount of understanding for the Society's history, faith, and life in community, the user can surrender fully to the sheer enjoyment of this songbook. It reflects the spirit of the Brothers not only in the harmonious blending of words with music both old and new, but also in the exquisite taste of the generous lay-out, the choice of type, and the delicate line drawings. All are expressions of the love which the Brothers have for the simple things in life.

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and Northern Baptist
Theological Seminaries
Oak Brook, Illinois

More Hymns and Spiritual Songs: *A Hymnal Supplement Containing Material from Old and New Sources*, prepared by The Joint Commission on Church Music of the Episcopal Church, edited by Lee H. Bristol, Jr. 1977. Walton Music Corporation.

Published with *Songs for Liturgy* in 1971, this volume is now available with ten additional hymns, providing a total of 81 hymns and spiritual songs which are intended for use as a supplement to present hymn books.

The Music Commission of course had in mind the *Episcopal Hymnal* 1940, and worked in that context. So when they chose "texts and tunes from new and old sources chosen to fill in gaps in present hymnals" (from the Preface), they did not repeat anything from *The Hymnal* 1940. But some of the "old hymns" will be found in many standard books; e.g. "If thou but suffer: God to guide thee," "Battle Hymn of the Republic" and the Massie translation of Luther's *Christ Lag in Todes*

anden (here with both unison and four-part arrangements by Peter Hallock). Others (e.g. the texts from St. Basil and from the *Didache*) are exciting to have available.

One of the distinctive marks of this collection is its emphasis on authentic folk idiom. When one includes the material from early American sources, together with one Jewish, one Asian Indian and one Dakota Sioux tune, more than one quarter of the collection is accounted for. Add the contemporary TRANSFIGURATION by Dearnley and its text, "Once on a mountain top," which in its melodic and narrative forms sounds early American), the four Sydney Carter songs and several charming rounds, one has the major flavor of the book.

I speak as an outsider when it comes to music, but from experience with the book I must comment on the Howells's tune, MICHAEL as a setting for Neander's "All my hope on God is founded." It is absolutely virile and clarion in its summons. The Malcolm Williamson, MERCER STREET, I find revivifying for "This is my Father's world" (though I fear that Mary Babcock Crawford's third stanza is not in league with the first two stanzas by Maltbie Babcock).

How useful is the book liturgically? This is perhaps its greatest asset. Excellent and abundant hymns for the Eucharist (6), for Christmas-Epiphany (8), for Resurrection-Pentecost (11) for Transfiguration (1) and even for a healing service (1). Only three hymns pertain to Baptism-Confirmation, and these are not explicit in their paschal imagery, reflecting the general paucity of such initiatory hymn materials.

Unusual for a book of this size, the comparatively complete indexing, by tune, composer, author, first line, meter, and topic is a feature which certainly enhances its liturgical use.

Shortcomings? Yes, a few. Untermeyer's "God, though this life is but a wraith" should be allowed benignly to disappear. What is a wraith? And lest we expect the hymn to solve that conundrum, we find ourselves led from enigma to paradox until the end. And there are problems with theology. Scholtes' perennial "They'll know we are Christians by our love" raises for me a question whether it is a commentary on one of the cardinal virtues or one of the deadly sins. There is a disquieting hint of eclecticism in Sydney Carter's "Every star" and "When I needed a neighbor," with other incarnation cradles and all creeds brought to a common level.

And while the editor and compilers sought to reflect Christian social concern and the agony and anguish of Christian witness in our time, one becomes painfully aware that the mold for this work was basically set Before Feminist Consciousness was a Christian concern. And ironically, non-inclusive language is most explicitly evident in hymns which deal with social concerns. It is lamentable that otherwise admirable hymn texts by contemporary writers are so consistently marred by giving the impression that the church is exclusively made up of men and that we are indiscriminately exhorted to be brothers to one another. Of the eight hymns by Fred Kaan, only one, "With grateful hearts . . ." is what my colleagues would call clean. One of his best, "Down to earth, as a dove" is one of our favorites, especially in its setting to Holst's PERSONENT HODIE, but it twice offends. We change the text to affirm that Christ "came to us," rather than to "men" and that he feeds "hungry souls" which include both women and men, which we hope does not unduly spiritualize the hymn.

Withall, this is a most useful collection, one which is certain to make its impact on the next generation of hymn books.

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Princeton Theological Seminary

Sinful Tunes and Spirituals: Black Folk Music to the Civil War by Dena J. Epstein. 1977. xix, 433 p. University of Illinois Press, Urbana, IL 61801. \$17.95

Epstein has taken the first part of her title from an entry in George Whitefield's *Journal* under date of December 6, 1739: "I told them everything was sinful which was not done with a single eye to God's glory." Later she quotes from one of Whitefield's *Three Letters "To the Inhabitants of Maryland, Virginia, North and South-Carolina, Concerning Their Negroes,"* in which he writes: "I have great reason to believe that most of you, on Purpose, keep your Negroes ignorant of Christianity; or otherwise, why are they permitted thro' your Provinces, openly to prophane the Lord's Day, by their Dancing, Piping and such like?"

The evidence accumulated by Epstein from a large array of primary sources (chiefly the accounts of travelers and other observers) strongly confirms the widespread persistence of African customs and practices in music and dancing in the British colonies of North America during the 18th century and the first decades of the 19th century. As time went on this African heritage was of course modified by the process of acculturation; but many basic traits were retained and have continued to influence the basic character of American folk-popular music

to the present day. Epstein documents the beginnings of this process in her chapter on "Acculturated Dancing and Associated Instruments," including among the latter drums, quills, banjo bones, triangle, and tambourine. Her study of the origins of the banjo in Africa and its extraordinary diffusion in America is richly documented and can be regarded as definitive.

Turning now to "The Religious Background of Sacred Black Folk Music, 1801-67" (Chapter 11), Epstein begins on a polemical note: "A heated, confused, and prejudice-ridden controversy over the origins of the Negro spiritual has been carried on for years by professors of English literature, musicologists, and theologians, none with adequate backgrounds in American history or African music and culture. In the absence of reliable evidence, much of the literature they produce was speculative, sincere, and no doubt well meaning, but lacking a firm basis in established fact." (One wonders why she doesn't allude to a certain professor of German literature, whose book on *White and Negro Spirituals* is ignored.) Epstein begins by discussing "Opposition to Religious Instruction of Slaves," then goes on to the participation of blacks in camp meetings and the missionary work of the Methodists, Presbyterians, and Baptists, including the formation of Negro churches and congregations, which leads to the next chapter on "Distinctive Black Religious Music." Here there is an interesting quotation from John Fanning Watson's *Methodist Error* (1819), describing a camp meeting "excesses," including objectionable aspects of the music, which he attributes to "illiterate blacks." As Watson writes: "We have too, a growing evil, in the practice of singing in our places of public and society worship, merry airs, adapted from old songs, to hymns . . . most frequently

composed and first sung by the illiterate blacks of the society. . . . In the blacks' quarter [of a camp meeting], the colored people get together, and sing for hours together, short scraps of disjointed affirmations, pledges, or prayers, lengthened out with long repetition *choruses*. These are sung in the merry manner of the southern harvest field, or husking-frolic method of the slave blacks . . ." Epstein regards this as "the earliest known mention of distinctive black religious music" (p. 219).

As Epstein remarks, "During the 1850's descriptions of the distinctive religious songs of the blacks became more common," and she gives numerous examples. There follows Part Three of her book, on "The Emergence of Black Folk Music during the Civil War." This period will be more familiar to most readers who have taken an interest in the Spirituals; but Epstein's documentation is more thorough than any hitherto attempted. Her chapter on "The Port Royal Experiment" describes the historical background and the developments of the Civil War that lead to the presence of Northerners on the South Carolina Sea Islands, with consequent diffusion of Negro Spirituals in print, culminating in the 1867 publication of *Slave Songs of the United States*.

Epstein's detailed account of the antecedents of this important collection, and the circumstances leading to its publication, is the culminating achievement of her book. She describes in detail the backgrounds, personalities, qualifications, and achievements of the three editors of this collection: William Francis Allen (1830-89), a professional historian and amateur musician; Charles Pickard Ware (1840-1921), a Harvard graduate, self-taught in music, which he enjoyed as a hobby; and

Lucy McKim Garrison (1842-77), a trained practicing musician, who in 1866 married Wendell Phillips Garrison, third son of William Lloyd Garrison. In addition to her work on *Slave Songs of the United States*, she published some of her own arrangements of Negro spirituals in sheet-music editions.

In her concluding summary Epstein writes: "It would be very satisfying to feel that the controversies and uncertainties about black folk music have now been resolved, but twenty years' research was not enough to find all the answers." On the last page of her text she lists various questions that she believes remain to be answered, of which the most pertinent in the context of the present review is: "What elements in camp-meeting songs and white spirituals are attributable to African influence?" Her last words, however, are justifiably positive: "But scholars should be encouraged by the fact that documentation has been found for the African roots of Afro-American music, its transplantation to the New World, its acculturation, and its emergence into broad public knowledge."

Gilbert Chase

The University of Texas at Austin

Joyful Sounds: The New Children's Hymnal. 1977. 192 selections. Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118. \$4.95

One eagerly awaits the publication of a new hymnal for youth, anticipating a collection that combines the best hymns from our rich heritage, and a goodly number of contemporary hymns that, hopefully, may have some

lasting qualities.

At first glance, the new hymnal *Joyful Sounds*, obviously intended for Lutheran youth ages 9-12, seems to fulfill most of these promises. Its clear format, attractive art work, and supplementary worship materials are helpful, and slanted in vocabulary and style for today's young people.

The predominance of Lutheran chorales indicate concern that the heritage be preserved. The excellent, spare, uncluttered settings of many of them are attractive. A large number of the chorales are arranged for SAB, whereby older youth could find it possible to sing them in parts.

At second glance, one has some misgivings. The hope for a hymnal that could be used by other denominations has not been met, here, because of a majority of chorales, unknown outside the Lutheran Church.

One also feels the contemporary hymn has lost ground, to be replaced

by folk-songs, spirituals, and gospel songs. The use of a number of gospel songs of dubious musical and textual quality is hard to understand, particularly when the major Lutheran hymnal has not included them for a number of years. It seems hardly justifiable to teach gospel songs to young people who have never known them, and leave out some of the better hymns in contemporary styles available today.

When so many denominations are concerned that children and youth learn that God can be called "Creator," "Supreme Being," or other non-masculine names, it is a disappointment to see no attempt to remove the male pronoun from texts, when possible, as well as worship material.

Though *Joyful Sounds* has much to commend it, the definitive hymnal for youth is yet to be published.

John T. Burke, Executive Director
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Summer Activities

(Continued from page 131)

June 17 marks the start of weekly Lutheran Worship/Music Conferences held in Alberta, Canada and in six states: California, Illinois, Indiana, Michigan, Minnesota, and Texas. These conferences will give emphasis to the new *Lutheran Book of Worship*. (Contact: Mrs. Shirley Teig, 422 S. 5th St., Minneapolis, MN 55415.)

The week of July 15-21 is the time for Design '79, a United Methodist sponsored convocation on music, drama, dance, liturgy, visuals, and architecture at Albion College, Albion, Michigan. The convocation will include a hymn festival led by Alford Hass, a session on camp meeting songs by Ellen Jane Porter, a black musical experience by Jester Hairston, and a session on the congregation as choir by

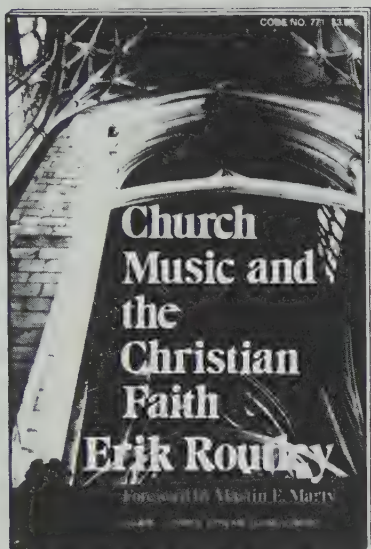
Elise Shoemaker. (Contact: Design '79, P.O. Box 15948, Nashville, TN 37215.)

The annual Presbyterian Church Music Conference at Montreat, North Carolina will be held July 15-27. This conference will include two Hymn Society presentations by Executive Secretary W. Thomas Smith and a hymnology class taught by James R. Snyder. (Contact: Mr. Robert Stigall, P.O. Box 6160, Charlotte, NC 28207.)

Westminster Choir College has two five-day church music workshops related to congregational singing. From July 23 to 26 is a workshop on Gregorian Chant by Father Gerard Farrell, and from July 30 to August 3 is a workshop on Hymnody in the Church's Worship by Erik Routley. (Contact: Summer Session, Westminster Choir College, Princeton, NJ 08540.)

A COMPELLING STATEMENT ON CHURCH MUSIC,
TASTE AND ORDER by the distinguished
Pastor / Hymnologist ERIK ROUTLEY

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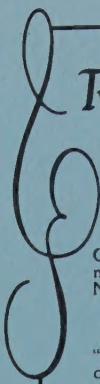
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